VICTORIA AND ALBERT MUSEUM.

THE

NATIONAL GALLERY OF BRITISH ART.

PART II.

CATALOGUE OF WATER COLOUR PAINTINGS

BY BRITISH ARTISTS

AND

FOREIGNERS WORKING IN GREAT BRITAIN.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
By WYMAN and SONS, Limited, 109, Fetter Lane, E.C.

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WYMAN and SONS, Limited, 109, Fetter Lane, Fleet Street, E.C.; or
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1908.

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BOARD OF EDUCATION,

SOUTH KENSINGTON.

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9506. 2,500—Wt. 20062. 4/08. Wy. & S. 5485*r*. *a*

NOTE.

The catalogue includes :—

(*a*) Water-colour paintings and other drawings exhibited in the Victoria and Albert Museum and the Bethnal Green Museum.

(*b*) Water-colour paintings in the Art Library of the Victoria and Albert Museum.

(*c*) Water-colour paintings circulated on loan to provincial museums and exhibitions.

A separate Catalogue of Miniatures is in preparation.

The registered number, the title, and the dimensions in inches of each picture are stated, the height being given before the width. If a picture has been presented to the Museum, the name of the donor is added.

The particulars respecting the Artists and their Works are given in accordance with the best authorities obtainable at the date of publication.

The following are the principal works consulted in the compilation of the Catalogue :—

S. Redgrave.—A Dictionary of Artists. 1878.

Dictionary of National Biography. 1885–1904.

J. D. Champlin and C. C. Perkins.—Cyclopedia of Painters and Paintings. 1888.

J. L. Roget.—A History of the "Old Water-Colour" Society. 1891.

A. Graves.—A Dictionary of Artists who have exhibited works in the principal London exhibitions from 1760 to 1893. 1895.

H. A. Müller and H. W. Singer.—Allgemeines Künstler-Lexicon. 1895–1901.

C. Brun.—Schweizerisches Künstler-Lexikon. 1902–.

M. Bryan.—Dictionary of Painters. 1903–5.

H. C. Marillier.—The Liverpool School of Painters. 1904.

J. E. Hodgson and F. A. Eaton.—The Royal Academy and its Members. 1905.

W. F. Dickes.—The Norwich School of Painting. n.d.

A. Graves.—The Royal Academy of Arts. 1905-6.

Also the *Art Journal*, *Athenæum*, *Magazine of Art*, *Studio*, *The Times*, and *Year's Art*.

LIST OF DONORS

OF WATER COLOUR PAINTINGS

AND DRAWINGS

Detailed in this Catalogue.

Name.	No. of Paintings.	
	Gift.	Bequest.
Anderson, Miss E.		4
Armstrong, Mr. T., C.B.	1	
Ashbee, Mr. H. S.		127
Ashpitel, Mr. A.		2
Atkinson, Mr. W.	1	
Baldry, Mr. A. L.	1	
Barber, Mr. J. V.	1	
Browne, The Rev. R. C. L.	4	
Bussche, Mr. E. M. de	1	
Carr, Mrs. J.		8
Carter, Mr. R.	2	
Chitty, Mr. T. W.	1	
Cole, Sir Henry, K.C.B.		2
Cole, Lady	1	
Constable, Miss Isabel	287	
,, The Misses Isabel and Maria L., and Mr. Lionel B., jointly	2	
Cottrell, Contessa	6	
Crane, Mrs. W.	2	
Croker, Mr. T. F. D.	1	
Cruikshank, Mrs. G.	1	
Daniell, Mr. E.	2	
Dean, Mrs. E.	1	
Delamotte, Mr. W.	3	
Denny, Sir Edward, Bart.	4	
Dilke, Sir Charles W., Bart., M.P.	4	
Ditchfield, Mr. A.		17
Dixon, Mr. J.		158
Dobbin, Mr. J.	1	
Dorrell, Miss J.	4	
Duckworth, Miss	1	
Durning-Lawrence, Sir Edwin, Bart. ...	18	
Dyce, The Rev. Alexander, M.A.		165

Name.	No. of Paintings.	
	Gift.	Bequest.
Edwards, Mr. T. D.	1	
Ellison, Mrs. R.	101	
Farmer, Miss E.		2
Finch, Mrs.	1	
Forster, Mr. John, LL.D.		92
Gaynor, Mrs.	1	
Gray, Miss M.	1	
Hardy, Mr. H.	1	
Hewett, Sir Prescott Gardiner	50	
Hill, Mr. John		1
Hollingsworth, Mr. A. T.	1	
Inland Revenue, Commissioners of	1	
Ionides, Mr. Constantine Alexander		27
Jones, Mr. John		15
Keightley, Miss I.	1	
Kettle, Sir Rupert A.	1	
Kind, Mr. C.	2	
Landseer, Mrs. G.	30	
Lewis, Mr. C. G.	1	
Louch, Mr. W. S.		2
Maud, Mr. C. T.	10	
Marling, Sir W. H., Bart.	1	
Melville, Mrs. A.	1	
Milnes, Mr. T.	1	
Mitchell, The Rev. H.	1	
Mountford, Mr. F. G.	1	
Myers, Mr. L. S.	1	
Newton, Miss Anna	1	
Newton, Mrs. and children	1	
Orrock, Mr. James, R.I.	32	
Paget, Mr. and Mrs. F. M.	394	
Parsons, Mr. J. M.		43
Phipson, Mr. E. A.	2	
Pollen, Mrs. J. H.	1	
Poynter, Sir Edward J., Bart., P.R.A. ...	1	

Name.	No. of Paintings.	
	Gift.	Bequest.
Raimbach, Mrs. D. W.	1	
Raven, The Rev. T.	6	
Redgrave, Mr. Richard, C.B., R.A.	2	
Redgrave, Mrs. Richard	15	
Redgrave, Mr. Samuel	2	
Richmond, Sir William B., K.C.B., R.A. ...	1	
Ridley, Viscount	1	
Robinson, Miss E.		3
Robinson, Sir J. C., C.B., F.S.A.	2	
Roget, Mrs. J. L.	4	
Russell, Mr. J.	1	
Sandby, Mr. W. A.		8
Sasse, Mrs. H. B.	1	
Scott, Mr. W. B.	1	
Seely, Mr. Charles	13	
Settle, Mr. W. F.	1	
Sheepshanks, Mr. John		126
Smith, Mr. W.	86	135
Spiers, Mr. R. Phené	3	
Tatlock, Mrs.	12	
Taylor, Mr. G. L.		24
Taylor, Mr. J. E.	64	
Thompson, Miss M.		2
Townshend, The Rev. C. H.		108
Trevelyan, Sir Walter C., Bart.	11	
Twining, Miss E.	9	
Vacher, Mr. C.		1
Vaughan, Mr. H.	2	9
Waring, Mr. J. B.		1
Way, Mr. T. R., on behalf of the Members of the New English Art Club	1	
Weeks, Mrs. G.	1	
Williams, Mr. Alfred, Family of	1	
Weir, Miss G. H.		1
Wheeler, Mrs.	1	
White, Mr. G. H.		3
Winter, Mrs. C.	3	
Wrench, Mr. E. M., F.R.C.S....	1	
Wyld, Mr. W.	2	

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CATALOGUE.

ABSOLON, John, R.I.

Born at Lambeth in 1815. Was a pupil of Ferrigi, and was afterwards employed by the Grieve family as a scene-painter. He first exhibited at the Suffolk Street Gallery in 1832. In 1835 he went to Paris. Returning a few years later, he became a Member of the New Water Colour Society (now the Royal Institute) in 1838, for many years acted as its Treasurer, and was a constant contributor to its exhibitions. In 1850 he helped T. Grieve and Telbin to produce the first diorama, "The Route of the Overland Mail to India." Besides painting landscapes and figure subjects in oil and water-colours, he executed numerous drawings for book-illustrations. Absolon was for some time a Member of the Institute of Painters in Oil Colours. He died in 1895.

440–'95. MONCONTOUR, BRITTANY.
14½ by 11. Signed.

441–'95. LANDSCAPE WITH CORNFIELD.
11 by 16.

27–'99. A BOULOGNE FISHER-GIRL.
11 by 8⅜. Signed. *Given by Mr. John Russell.*

D. 154–'95 to D. 175–'95. SKETCHES AT CRECY, AGINCOURT, ETC.
2 in water-colours, 2 in pencil. Various sizes.
In the Art Library.

ADAM, Robert.

Born at Kirkcaldy, Fifeshire, in 1728; was educated at Edinburgh University. Became an architect and landscape painter. Visited Italy and Dalmatia. Was appointed architect to George III. in 1762. In 1764 he and his brother James edited a work on the ruins of Diocletian's palace at Spalato; in 1768 they commenced the construction of the "Adelphi," a block of buildings erected on a part of the Thames shore which they had improved. Robert Adam died on March 3rd, 1792, and was buried in Westminster Abbey.

334-'72. Classical Landscape with Cascade.
12¼ by 7⅞.

130–'90. Rocky Landscape with Castle.
8 by 12¾.

D. 1899-'89. Landscape, with Castle on a Rock.
9⅝ by 12 3/16. *In the Art Library.*

ADAMS, John Clayton.

Born in 1840. Exhibited at the Royal Academy (1863–1906), Suffolk Street, etc. His works are almost exclusively landscapes. Died at Ewhurst Hill, near Guildford, on June 20th, 1906.

15,302. Landscape, with Bridge.
12¼ by 18¼. *In circulation.*

AGLIO, Agostino.

Born at Cremona on December 15th, 1777; was educated at Milan; studied at the Brera. Practised landscape painting at Rome, where he met William Wilkins, R.A. Travelled with Wilkins in Greece and Egypt, and came to England in 1803 to help him in the production of his "Magna Graecia" (1807). Executed lithographs, painted theatrical scenery, and decorated churches and other buildings. Published illustrated works on Mexican and other antiquities. Exhibited landscapes, etc., from 1807 to 1850 at the Royal Academy, British Institution, Suffolk Street and elsewhere. Died in London on January 30th, 1857, and was buried at Highgate.

912–'02. Tempio della Tosse, Tivoli.
12½ by 17. Signed.

ALEXANDER, William.

Born at Maidstone on April 10th, 1767 ; was the son of a coach-maker, and was educated at Maidstone Grammar School. After studying in London under Pars and Ibbetson, he entered the Royal Academy Schools in 1784. In 1792 he accompanied Lord Macartney's embassy to China as draughtsman, returning in 1794. In 1795 he first exhibited at the Royal Academy. Alexander was appointed Professor of Drawing at the military college at Great Marlow in 1802, but resigned in 1808 on his appointment as keeper of the prints and drawings at the British Museum. He illustrated Barrow's "Travels in China" and Britton's "Architectural Antiquities." Died at Maidstone on July 23rd, 1816.

453. On one of the Rivers of China.
6¾ by 9¾. Signed, and dated 1796. *In circulation.*

633. Waltham Cross in 1812.
11 by 8¼. Signed.

695. Barges of Lord Macartney's Embassy to China on the Grand Canal.
9⅜ by 14. *In circulation.*

696. Chinese Soldiers exercising outside the Walls of a City.
11¼ by 17⅞. *In circulation.*

87–'70. Shipping.
8¾ by 14 11/16.

403–'74. Chinese Lady, with Attendant.
13½ by 9¼. Signed. *In circulation.*

2930–'76. Emperor of China's Gardens, Imperial Palace, Pekin.
9¼ by 14. Signed. *William Smith Bequest.*

2931–'76. Chinese observing the British (Lord Macartney's) Embassy.
9⅜ by 15. *William Smith Bequest.*

82–'94. Poo-ta-la, or Great Temple of Fō, near Zhehol in China.
9¼ by 13¾. Signed. *In circulation. Given by Mr. J. E. Taylor.*

Several of the above pictures are engraved in Sir G. Staunton's account of Lord Macartney's embassy to China.

ALKEN, Henry.

A draughtsman and engraver, said to have been originally a huntsman, stud-groom, or trainer to the Duke of Beaufort. He became well-known by his pictures of sporting subjects, and produced illustrated works on sport, etc., from 1816.

2967–'76. FOX-HUNTING.
9¼ by 13¼. *William Smith Bequest.*

314–'87. SPORTSMEN IN A WOOD.
16 by 22. *In circulation.*

2192–'99. FOX-HUNTING. In full cry.
14½ by 20½. Pencil, tinted. *In circulation.*

ALLEN, Joseph William.

Born at Lambeth in 1803; was the son of a schoolmaster and received his education at St. Paul's School; worked for a time as assistant master at a Taunton school before taking up art. Returning to London, he painted theatrical scenery with Clarkson Stanfield and Tomkins; he also produced landscapes, his early work being mainly in water colours. He exhibited occasionally from 1826 at the Royal Academy, British Institution, and the New Water Colour Society. He was one of the founders and afterwards the Secretary of the Society of British Artists, Suffolk Street, where he chiefly exhibited, and was drawing master at the City of London School from its foundation. Died in 1852.

1945–'00. LANDSCAPE WITH A COTTAGE.
9¼ by 13⅝. Signed, and dated 1836.

ALLOM, Thomas.

Born in London on March 13th, 1804. Was articled in 1819 to Francis Goodwin, the architect. He travelled on the Continent and in the East, drew many views of Continental cities for publication, contributed the illustrations for "Cumberland and Westmoreland" and similar works, and made important drawings of the Houses of Parliament. Allom was one of the founders of the Institute of British Architects. He exhibited from 1824 to 1871 at the Royal Academy, British Institution, and Suffolk Street. Died at Barnes on October 21st, 1872.

917–'01. The Opening of London Bridge by King William IV. and Queen Adelaide on August 1st, 1831.
$7\frac{7}{8}$ by $11\frac{7}{8}$. Signed.

1461–'02. Périgueux on the Isle, Pyrenees.
An engraving by J. B. Allen faces page 16 of Vol. III. of *France Illustrated*, by the Rev. G. N. Wright.
$9\frac{7}{8}$ by $14\frac{7}{8}$. Signed.

D. 388–'02. The Hôtel Bourgthéroulde in the Place de la Pucelle, Rouen. Built by the Le Roux family, 1506–37.
$10\frac{1}{2}$ by $14\frac{5}{8}$. Signed. *In the Art Library.*

55–'87. Canton.
$6\frac{3}{8}$ by $10\frac{1}{4}$. *Attributed to* Allom.

ALLPORT, Henry C.

Lived near Lichfield. Exhibited landscapes at the Royal Academy in 1811 and 1812; first exhibited at the Old Water Colour Society in 1813, and was elected a Member in 1818; afterwards retired but was re-elected in 1823 as an Associate. The dates of his birth and death are not known.

18–'78. Rocky Landscape.
11 by $15\frac{3}{4}$.

ANDERSON, William.

Born in Scotland in 1757. He lived in London, and exhibited river and sea views, showing expert nautical knowledge, at the Royal Academy from 1787 to 1834; he also exhibited at the Incorporated Society of Artists, British Institution, and Suffolk Street. His paintings are usually of small size. A set of views of the Battle of the Nile were engraved after him by W. Ellis. Died on May 27th, 1837.

1688–'71. Shipping.
$7\frac{3}{4}$ by $11\frac{3}{4}$. Signed, and dated 1794. *William Smith Gift.*

17–'78. Coast Scene with Shipping and Figures.
$8\frac{1}{2}$ by $11\frac{3}{4}$. Signed, and dated 1795.

ANDREWS, George Henry, R.W.S., F.R.G.S.

Born at Lambeth in 1816. Was an engineer by profession, but devoted most of his time to painting. He exhibited from 1840 to 1898, principally at the Old Water Colour Society of which he successively became an Associate (1856), a Member (1878), and Treasurer, but also at the Royal Academy (1850-55), British Institution, and Suffolk Street. He painted chiefly marine subjects in water-colours, and drew for the *Illustrated London News* and *Graphic*. Died at Hammersmith on December 31st, 1898.

457–'75. Storm in the North Sea, with Smack and Barque.
19 by 26¾. Signed, and dated 1866.

2987–'76. Deal Lugger putting off in a Storm.
10⅜ by 14¼. Signed, and dated (18)66.
In circulation. *William Smith Bequest.*

381–'91. The Roman Theatre, Arles—Moonlight.
14⅝ by 19⅞. *Prescott Hewett Gift.*

ANGELL, Mrs. Thomas William, A.R.W.S. (Miss Helen Cordelia Coleman).

A painter of flowers, fruit and birds; born at Horsham in 1847; was a pupil of her brother, W. S. Coleman, whom she assisted with great skill in the production of high class ceramic decorations at Minton's establishment (since destroyed by fire) at South Kensington. She first exhibited when very young at the Dudley Gallery. She married Mr. T. W. Angell, Postmaster of the South-Western District of London, in 1875. In the same year she was elected a Member of the Institute of Painters in Water Colours (now the Royal Institute), but she resigned in 1878, and in 1879 was elected an Associate of the Old Water Colour Society. Mrs. Angell exhibited at the Royal Academy in 1876–8 and elsewhere till 1882. Died at 55, Holland Road, Kensington, on March 8th, 1884.

21–'78. Azaleas.
13½ by 10⅝. Signed, and dated 1878. *In circulation.*

91–'96. Azaleas.
9⅜ by 12⅜. Signed.

ANNE, Marie.

Exhibited at the Royal Academy in 1851.

A.L. 1079, 5716, 5772, 5774, 5775, 5777, 5778, 5780, 5783 to 5791, 5793 to 5796. Flower Pieces.
Various sizes. *In circulation.*

A.L. 5797. Dahlias.
17⅞ by 13⅛. Signed. *In the Art Library.*

ARCHER, John Wykeham.

Born at Newcastle-on-Tyne on August 2nd, 1808; was the son of a tradesman. He was sent to London to study under John Scott, the animal engraver. Later he returned to Newcastle and went thence to Edinburgh, but settled in London

about 1830. Here, besides engraving and etching, he took up water-colour painting. He acquired a great reputation for his pictures of old buildings in London, Edinburgh, etc., and became known as an antiquary. He exhibited from 1842 at the New Water Colour Society (now the Royal Institute), of which he became an Associate in that year. He published some etchings of London views in 1851, and wrote for magazines. Died in Kentish Town on May 25th, 1864. His collection of drawings is in the British Museum.

2981–'76. HOLLAND HOUSE, KENSINGTON.

10½ by 14⅞. *William Smith Bequest.*

A.L. 5856. AN ARCHITECTURAL SKETCH.

8⅞ by 13½. *In the Art Library.*

ASHPITEL, Arthur.

Born on December 14th, 1807; was the son of a surveyor and architect. Exhibited at the Royal Academy from 1845 to 1864. Travelled with David Roberts to Rome and Naples in 1853. After his return in 1854 he exhibited several restorations and views — in 1858 restorations of "Ancient Rome," and in 1859 "Modern Rome." He was a scholar, linguist and archæologist, and was elected a Fellow of the Institute of British Architects. He died on January 18th, 1869.

237–'69. ROME AS IT WAS, restored after existing remains.

25 by 65. *In circulation. Bequeathed by the Painter.*

238–'69. ROME AS IT IS, from the Palatine Hill.

24 by 65. *In circulation. Bequeathed by the Painter.*

ATKINS, Samuel.

A marine painter in oils and water colours. First exhibited at the Royal Academy in 1787. Went to the East Indies and remained there from about 1796 till about 1804. On his return he exhibited at the Academy till 1808.

576. THE FRIGATE.

13¾ by 18¾. Signed. *In circulation.*

1708–'71. MARINE VIEW, WITH BOAT AND FIGURES ON SHORE.

11 by 15½. Signed. *William Smith Gift.*

ATKINSON, John Augustus.

Born in London in 1775. In 1784 he went with his uncle to St. Petersburg and studied in the Royal Gallery. Having gained the patronage of the Empress Catherine, he was induced to settle in Russia. He made drawings illustrative of Russian manners and customs for a book published later. In 1801 he returned to England and exhibited battlepieces, etc., from 1803 to 1833 at the Royal Academy, Old Water Colour Society, British Institution and elsewhere. In 1808 he became successively an Associate and a Member of the Old Society, but retired in 1812, though he exhibited there till 1818. Atkinson excelled as an aquatint engraver. The date of his death is not known.

1739–'71. GIPSY ENCAMPMENT.
15⅜ by 23. *William Smith Gift.*

2934–'76. FISHING BOATS UNLOADING.
13 by 18. *William Smith Bequest.*

2935–'76. FISHING BOATS GOING OUT.
13 by 19½. *William Smith Bequest.*

624–'77. CART AND TEAM AT A GRAVEL PIT.
7¾ by 10½. *In circulation.*

131–'90. THE IMAGE SELLER.
11½ by 9. *In circulation.*

101–'92. FRENCH SOLDIERS ON THE MARCH.
8¼ by 10½. *In circulation.*

1784–'00. THE PRIEST AND THE BARBER, WITH DON QUIXOTE'S HOUSEKEEPER AND NIECE, purging the Don's library of books of chivalry.

"'Into the yard with them', quoth the priest . . . They handed them to the housekeeper; and, there being great numbers of them, to save herself the trouble of the stairs, she threw them out of the window."

Cervantes, *Don Quixote*, Book 1, Chapter 6 (Jarvis's *Translation*, Ed. 1840).

6⅜ by 8¾. *Ashbee Bequest.*

ATKINSON, —.

105–'94. PRINCE JOHN AND ISAAC THE JEW at the passage-of-arms at Ashby.

"The quick eye of John instantly recognised the Jew, but was much more agreeably attracted by the beautiful daughter of Zion, who, terrified by the tumult, clung close to the arm of her aged father."

Scott, *Ivanhoe*, Chapter 7 (Ed. A. & C. Black, 1853).

4½ by 3⅜. *Given by Mr. J. E. Taylor.*

106–'94. The Death of Sir Brian de Bois-Guilbert.

"Unscathed by the lance of his enemy, he had died a victim to the violence of his own contending passions."
Scott, *Ivanhoe*, Chapter 20 (Ed. A. & C. Black, 1853).

4½ by 3⅜. *Given by Mr. J. E. Taylor.*

AUSTIN, Samuel.

Born at Liverpool on October 23rd, 1796; was educated at the Bluecoat School in that town, and was afterwards placed in a merchant's office. Received some instruction in art from De Wint; became an Associate of the Liverpool Academy about 1820 and a Member in 1824, a foundation Member of the Society of British Artists in the same year, and an Associate of the Old Water Colour Society in 1827; exhibited with the last-named society till 1834, in which year he was elected to full membership. He painted landscapes with figures, coast scenes with shipping, and architectural subjects. Died at Llanfyllin, North Wales, in July, 1834, and was buried there.

472–'75. Shakespeare's Cliff, Dover, with Luggers on the Beach.

13¼ by 20¼.

285–'98. A Cottage in North Wales, with Figures.

14⅞ by 18⅞. Signed.

1779–'00. A Cottage in North Wales, with Figures.

11 by 14. Signed, and dated 1831.
In circulation. Ashbee Bequest.

D. 1599–'89. Fishing Boat off Eastbourne.

9¾ by 14⅛. Signed, and dated 1833. *In the Art Library.*

BAKER, Thomas.

Known as "Baker of Leamington." Born on October 8th, 1809. He settled at Leamington and was well patronised in the Midland counties. His works, both in oils and water-colours, were highly esteemed. Baker showed great versatility as an artist, especially in his water-colours; they are generally light and fresh in colour and touch. He chiefly exhibited with the Birmingham Society of Artists, but also at the Royal Academy and the British Institution. He died on August 10th, 1869.

63–'71. A Study of Cattle.

7 by 5½. Signed, and dated 1860. *In circulation.*

64–'71. A Study of Cattle.

6¾ by 5½. Signed, and dated 1862. *In circulation.*

2986–'76. CUBBINGTON, WARWICKSHIRE.
5 by 7. Signed, and dated 1860. *William Smith Bequest.*

464–'82. RUINS OF KENILWORTH CASTLE.
10⅛ by 14¾. Signed, and dated 1842. *In circulation.*

1117–'86. LANDSCAPE, WITH CATTLE.
6¾ by 9⅝. Signed, and dated 1834.
Dixon Bequest (*Bethnal Green Museum*).

BALDREY, John (or Joshua) Kirby.

Born about 1750; became an engraver and draughtsman and practised in London and at Cambridge from about 1780 to 1810. Many of his works were printed in colours; among the best are "The Finding of Moses," after Salvator Rosa, 1785, "Diana in a Landscape" and some subjects after Reynolds and Bunbury. Baldrey was also a painter, and exhibited portraits at the Royal Academy in 1793 and 1794. He retired to Hatfield, where he was still living in 1821.

D. 133–'90. LANDSCAPE, WITH THREE FIGURES.
10 11/16 by 8¾. *In the Art Library.*

D. 134–'90. LANDSCAPE, WITH FIGURE.
11½ by 8¼. Signed, and dated 1782. *In the Art Library.*

BALE, Edwin, R.I.

1167–'86. WAITING FOR THE SKIPPER.
18⅝ by 14. Signed, and dated 1871.
Dixon Bequest (*Bethnal Green Museum*).

1194–'86. LEFT IN CHARGE.
18 by 24. Signed, and dated 1877.
Dixon Bequest (*Bethnal Green Museum*).

1233–'86. ITALIAN GIRL IN CHURCH.
20⅝ by 12¾. Dated 1873.
Dixon Bequest (*Bethnal Green Museum*).

BALL, Wilfrid W., R.E.

1786–'00. DORDRECHT.
11½ by 7½. Signed, and dated (18)92. *Ashbee Bequest.*

BALMER, George.

Born about 1806 ; was the son of a North Shields house painter ; began work as a decorator at Edinburgh. He first exhibited at Newcastle. After a tour on the Continent and a period of study at the Louvre, he settled in London, painted pictures relating to his travels, and exhibited marine, rural and architectural subjects from 1830 to 1841 at the British Institution and Society of British Artists. He was, however, always diffident as to the merit of his work, and about 1842, having come into possession of some property, he gave up professional practice and retired to Ravensworth, Durham, where he died on April 10th, 1846.

2970–'76. Tynemouth Castle, Northumberland, with Wreck.

9¾ by 13¾. *William Smith Bequest.*

BARBER, Charles.

Born at Birmingham in 1784. Removed from Birmingham to Liverpool and resided there or in the neighbourhood for some forty years. Was a friend of David Cox, whom he accompanied on a trip to Wales in 1805. Exhibited from 1810 to 1850 at the Royal Academy (1829 and 1849), Suffolk Street, Old Water Colour Society, and elsewhere. Was elected an Associate of the Old Society in 1812 ; became a Member of the Liverpool Academy of Arts about 1822, and was its President from 1847 to 1853. Died at Liverpool in January, 1854.

17–'72. Lynmouth, Devon.

11⅞ by 16⅝. *In circulation.*

1454–'82. On the River Mawddach, Merionethshire, Cader Idris in the distance.

12¾ by 18¾. Dated 1825. *Given by Mr. J. Vincent Barber.*

BARBER, Joseph.

Born in 1757 or 1758. He was the father of J. Vincent Barber, whom he instructed in art ; he enjoyed high esteem as a man and a teacher, and several of the more eminent artists of Birmingham, including David Cox, studied under him. Died at Birmingham in July, 1811.

129–'85. The North Arch of Llangollen Bridge.

13¼ by 15¼. Signed, and dated 1802 (on the back).

BARKER, Benjamin.

Born in 1776; was a brother of Thomas Barker, and resided at Bath. He painted both in oils and water-colours and executed landscape compositions in imitation of old masters. Some of his landscapes were engraved in aquatint by Thales Fielding. He exhibited from 1800 to 1838 at the Royal Academy (1800–31), the British Institution, Suffolk Street, the Old Water Colour Society, and elsewhere. Died at Totnes on March 2nd, 1838.

52–'71. Landscape, with River and Mountains.
11½ by 17½. *In circulation.*

62–'71. Landscape, with Figures, Cattle, etc.
11¼ by 18¼. Pencil and water-colour.

522–'74. Brecon Town and Bridge.
15¾ by 23. Signed at the back.

8–'87. Road leading to Pont Aberglaslyn: view looking into the Vale of Festiniog, North Wales.
9¾ by 15. Dated at back, 1804. *In circulation.*

132–'90. Landscape with Village—Stormy effect.
18⅛ by 25½. Signed, and dated 1813.

BARKER, Thomas.

Known as "Barker of Bath." Born near Pontypool, Monmouthshire, in 1769; was a son of Thomas Barker (*d.* 1793), the animal painter, and a brother of Benjamin Barker. After he had spent a few years copying old masters, a friend enabled him about 1791 to go to Italy, where he stayed for some three years. He subsequently resided chiefly at Bath. Barker exhibited from 1791 to the year of his death at the Royal Academy, British Institution, and Suffolk Street. He executed many ornamental designs for various manufactures. His best-known picture is "The Woodman," but his noblest effort is perhaps a huge fresco, "Inroad of the Turks upon Scio in April, 1822," painted in 1825 on a wall in his house at Bath. Barker died at Bath on December 11th, 1847.

53–'71. Landscape with Cow and Boy.
8¾ by 12¾. *In circulation.*

54–'71. Snowdon with Llanberis Lake.
6⅞ by 10¼. *In circulation.*

1748–'71. Forest Scene, with Woodman and Dog.
19⅞ by 23⅞. *William Smith Gift.*

134–'78. River Scene, with Figures.
17¾ by 25½.

74–'94. Landscape, with River, Cattle, etc.
9¼ by 13¾. *In circulation. Given by Mr. J. E. Taylor.*

BARLOW, Francis.

Born in Lincolnshire about 1626. He practised portrait-painting, but his talent lay in animal painting, and he made spirited drawings of horses, dogs, birds, etc., with clever landscape backgrounds. He designed some ceilings with paintings of birds, and some monuments for Westminster Abbey. His drawings were usually carefully and minutely executed with a pen, and slightly tinted. Died in poverty in 1702.

62–'87. Partridges and Snipe.
5 by 7½. *In circulation.*

319–'87. Mares and Foals.
4⅛ by 8. Drawn with a reed pen in sepia and Indian ink.
In circulation.

315–'91. Farmyard with Figures and landscape background.
7⅜ by 9⅝. Indian ink.

BARNARD, Fred.

Born in St. Martin's-le-Grand, London, on May 26th, 1846. Studied at Heatherley's Art School, Newman Street, and at Paris under Bonnat. Illustrated some of Dickens' works, drew caricatures for *Punch*, and contributed to Harry Furniss's *Lika Joko*. Exhibited at the Royal Academy between 1858 and 1887, and at Suffolk Street and elsewhere. He was suffocated or burnt to death in a fire at Wimbledon on September 28th, 1896.

565–'99. Barnaby Rudge and the Raven Grip.
"On all these travels, Grip, in his little basket at his master's back, was a constant member of the party."—
Dickens, *Barnaby Rudge*, Chapter 45.
9⅝ by 7¾. Signed.

D. 817–'99. Mr. Alfred Jingle.
"The green coat had evidently . . . adorned a much shorter man. . . . It was buttoned closely up to his chin . . . ; and an old stock, without a vestige of shirt collar, ornamented his neck. His scanty black trousers . . . were strapped very tightly over a pair of patched and mended shoes."—
Dickens, *Pickwick Papers*, Chapter 2.
13¾ by 11. Signed. *In the Art Library.*

The Art Library also contains some pen drawings by Fred Barnard.

BARRALET, John Melchior.

An artist of French descent, who executed drawings cleverly finished in the early tinted manner. Exhibited at the Royal Academy and Incorporated Society of Artists from 1775 to 1787. He was chiefly employed as a teacher.

507–'73. All Saints' Church and the Archbishop's Palace, Maidstone.

13 by 22. Signed, and dated 1776.

BARRAUD, William.

Born in 1810; was a grandson of a well-known chronometer maker of the same name. He at one time held a post in the Customs, but soon resigned it and became a pupil of Abraham Cooper, R.A. Barraud painted portraits of horses and dogs, generally in oils. He exhibited from 1828 to 1850 at the Royal Academy, British Institution, Suffolk Street, and elsewhere. Died in October, 1850.

3032–'76. Mares and Foals.

16¾ by 26¼. Signed. *William Smith Bequest.*

BARRET, George, Sen., R.A.

Born at Dublin in 1732 (or, according to some accounts, 1728). He was the son of a clothier and was apprenticed to a stay-maker, but made himself a painter and acquired a rapid method and a powerful, characteristic touch. His success in Dublin attracted the notice of Edmund Burke, who induced him to come to London in 1762. Here he immediately became popular and obtained large sums for his pictures. He exhibited from 1764 to 1786 at the Incorporated Society of Artists, Royal Academy (1769–82), and Free Society of Artists, became a Member of the Incorporated Society of Artists, and in 1768 a Foundation Member of the Royal Academy. Some of his best works were painted at Westbourne Green, where he resided during the last ten years of his life. He was often assisted by Sawrey Gilpin, R.A., who painted the horses in some of his pictures. He died on May 29th, 1784, and in spite of his large income he left his family destitute.

1722–'71. Landscape with River and Figures.

14¾ by 21¼ Signed, and dated 1782. *William Smith Gift.*

344–'72. Trees and Horses.

The horses are by Sawrey Gilpin, R.A., *q.v.*

13¼ by 10½. Dated 1782. *In circulation.*

257–'75. LANDSCAPE, WITH RIVER, AND HORSES WATERING.
14⅝ by 21.

111–'94. A LAKE SCENE.
Indian ink.
9¼ by 14½. *In circulation. Given by Mr. J. E. Taylor.*

BARRET, George, Jun.

Born in London in 1767 or early in 1768; was a son of George Barret, R.A. He commenced life under great difficulties, but overcame them by patient exertion. He began to exhibit in 1800, and soon became known by his poetic treatment of sunrise, sunset, and moonlight effects. His later works were generally classical compositions. Barret was an early member of the Old Water Colour Society, and nearly 600 of his works appeared at its exhibitions; he also exhibited at the Royal Academy (1800–2 and 1821), the British Institution, and Suffolk Street. His "Theory and Practice of Water Colour Painting" was published in 1840. Barret died in 1842 and was buried at St. Mary's, Paddington Green, where a stone was erected to his memory by the Old Water Colour Society.

154. MARKET GARDEN AT CHELSEA.
6¼ by 9¼. *In circulation.*

435. TIVOLI—SUNSET.
6⅝ by 9¾. *In circulation.*

501. A CLASSICAL COMPOSITION.
6⅝ by 9⅝. *Ellison Gift.*

523. DEER IN A LANDSCAPE.
The animals are by Robert Hills, *q.v.*
10⅝ by 17¼. *Ellison Gift.*

1010–'73. THOUGHTS IN A CHURCHYARD—MOONLIGHT.
This was the artist's last work; it was studied in the burial ground attached to St. Mary's Church, Paddington Green.
15¾ by 20. *Ellison Gift.*

1011–'73. LANDSCAPE COMPOSITION—SUNSET.
19⅝ by 32. *Ellison Gift.*

1012–'73. WEARY TRAMPERS.
12¾ by 19½. Signed, and dated 1840. *Ellison Gift.*

3041–'76. LANDSCAPE, WITH DROVERS.
13⅛ by 19⅛. *William Smith Bequest.*

1–'78. WOODY LANDSCAPE.
7⅝ by 10½. *In circulation.*

157–'83. LANDSCAPE, WITH CATTLE.
$9\frac{1}{4}$ by $13\frac{1}{4}$. Signed. *In circulation.*

606–'84. WINDSOR PARK, WITH THE CASTLE IN THE DISTANCE.
$11\frac{1}{2}$ by $9\frac{1}{2}$.

154–'85. MALHAM COVE.
$17\frac{1}{4}$ by $24\frac{1}{2}$.

1090–'86. LANDSCAPE COMPOSITION.
$12\frac{5}{8}$ by $18\frac{3}{4}$. *Dixon Bequest (Bethnal Green Museum).*

105–'88. VILLAGE AND BRIDGE OF LLANGOLLEN, NORTH WALES, WITH RAINBOW EFFECT.
$18\frac{1}{2}$ by $28\frac{1}{4}$. *In circulation.*

133–'89. VIEW FROM RICHMOND HILL.
12 by 19. Signed, and dated 1826. *In circulation.*

133–'90. YARMOUTH FERRY, ISLE OF WIGHT.
$4\frac{1}{2}$ by 11. *In circulation.*

109–'92. CLASSICAL COMPOSITION.
$3\frac{9}{16}$ by $6\frac{3}{4}$. *In circulation.*

54–'96. MOUNTAINOUS LANDSCAPE—EVENING.
$3\frac{1}{16}$ by $4\frac{15}{16}$.

55–'96. LANDSCAPE, WITH COTTAGE AND RIVER—EVENING.
$3\frac{1}{8}$ by $5\frac{1}{2}$.

56–'96. CLASSICAL COMPOSITION.
$6\frac{3}{8}$ by $9\frac{1}{8}$. *In circulation.*

1757–'00. WINDSOR CASTLE.
$20\frac{7}{8}$ by 28. *Ashbee Bequest.*

1929–'00. CLASSICAL LANDSCAPE.
$12\frac{1}{2}$ by $18\frac{1}{2}$. Signed, and dated 1829.
In circulation. Ashbee Bequest.

D. 336–'88. COAST SCENE, ISLE OF WIGHT.
4 by $10\frac{7}{8}$. *In the Art Library.*

D. 908–'04. RIVER SCENE.
$5\frac{3}{4}$ by $8\frac{7}{8}$. *In circulation.*

D. 909–'04. RIVER SCENE.
6 by 9. *In circulation.*

D. 910–'04. LANDSCAPE, WITH MEADOW AND STREAM.
$5\frac{3}{8}$ by 12. *In circulation.*

ARTHOLOMEW, Valentine.

Born in Clerkenwell on January 18th, 1799. Practised flower painting with great success and almost without a rival, except his second wife. In 1834 he became a Member of the New Water Colour Society; he resigned his membership in the following year, was elected an Associate of the Old Water Colour Society, and was appointed Flower Painter-in-ordinary to Queen Victoria. Died at 23, Charlotte Street, Portland Place, on March 21st, 1879.

1013–'73. AZALEAS.

16½ by 13⅜. Signed, and dated 1840. *Ellison Gift.*

1014–'73. CAMELLIAS.

14⅝ by 10⅝. Signed, and dated 1840. *Ellison Gift.*

BARTLETT, William Henry.

Born at Kentish Town on March 26th, 1809. Was articled to John Britton, for whom he journeyed in the country, making drawings for his "Cathedral Antiquities of England" and "Picturesque Antiquities of English Cities." Subsequently he visited the Continent, Syria, Egypt, Palestine, and the Arabian desert, and went four times to America; he was sometimes accompanied on his travels by Dr. Beattie. Bartlett exhibited in 1831–33 at the Royal Academy and New Water Colour Society (now the Royal Institute). He brought out many illustrated works, such as "Walks about Jerusalem" (1845), "Pictures from Sicily" (1852), and "The Pilgrim Fathers" (1853). He set out again for the East in 1854, but died at sea on September 13th of that year.

D. 12–'03. THE ISLAND OF PHILAE, looking down the river.

8$\frac{13}{16}$ by 13⅞.

D. 13–'03. THE SHÂRIA' EL-GÔHARGÎYEH, CAIRO, with the mosque of Ibn Kalâûn, the Medreseh and tomb of Mohammed En-Nâsir, and the Barkûkîyeh.

16$\frac{11}{16}$ by 12.

The Art Library also contains a landscape in pencil by W. H. Bartlett.

BARTOLOZZI, Francesco, R.A.

Born at Florence in 1727 ; the son of a Florentine goldsmith ; was a friend of Cipriani, and grandfather of Madame Vestris. Studied under Hugford at the Academy in Florence and learnt engraving at Venice. Came to England in 1764, was shortly afterwards appointed engraver to George III. and was an original Member of the Royal Academy in 1768. He took up stipple engraving and produced a vast amount of work in that method, including engravings after Cipriani, Reynolds, Cosway, Hamilton and others. He exhibited mythological and other subjects at the Royal Academy (1769–99), Incorporated Society of Artists and Free Society of Artists. In 1802 he went to Portugal to become keeper of an academy at Lisbon, and died in that city in March, 1815.

D. 764. VENUS reclining on a bank strewn with drapery. Cupid has flown to her arms.

Oval, 5¼ by 7¼. *Dyce Bequest.*

BAXTER, Thomas.

Born at Worcester in 1782. Was employed at the Worcester works as a painter on china. Leaving Worcester, he established an art school in London. In 1816 he connected himself with Dillwyn's factory at Swansea, but afterwards returned to Worcester. He made drawings for Britton's "Salisbury Cathedral," and published a book on ancient costumes, with his own engravings. He exhibited at the Royal Academy from 1802 to the year of his death Died in London on April 18th, 1821.

782–'94. PAINTING ROOM OF MR. BAXTER, No. 1, Goldsmith Street, Gough Square, London.

18½ by 17⅛. Signed, and dated 1810.

BAYNES, Frederick T.

A painter of still life, especially fruit, who exhibited at the Royal Academy, Suffolk Street and the British Institution, between 1833 and 1864. He was a grandson of James Baynes.

1178–'86. RED AND WHITE GRAPES.

10 by 8, oval. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

BAYNES, James.

Born at Kirkby Lonsdale in April 1766; studied under Romney and at the Royal Academy. His subjects were usually English or Welsh landscapes, sometimes with figures and cattle; he contributed from 1796 to 1837 to the exhibitions of the Royal Academy and Society of British Artists. He was a successful teacher. Died in 1837.

259–'76. Allington Castle, Kent.
13⅛ by 19. Signed, and dated 1825.
Given by Mr. Samuel Redgrave.

458–'82. Landscape, with Stream and Bridge.
19 by 27½. Signed, and dated 1795.

BEAUCLERK, Lady Diana.

An amateur painter in water colours, born in 1734; was the eldest daughter of Charles Spencer, second Duke of Marlborough; married the second Viscount Bolingbroke in 1757, and was divorced in 1768. In 1770 she married Dr. Johnson's friend, Topham Beauclerk. She executed some bas-reliefs, and made many studies of children, which were engraved by Bartolozzi, who also engraved her illustrations to Dryden's "Fables" and Burger's "Leonora." She died in 1808.

9–'83. Group of Gipsies and Female Rustics.
27½ by 35½.

BEAVIS, Richard, R.W.S.

Born at Exmouth in 1824; spent his early life at Sidmouth. Though discouraged by his father, he entered the Government School of Design at Somerset House in 1846 and was subsequently employed by a firm of decorators in Parliament Street. In his leisure time he painted in oils and water-colours; he exhibited from 1851 to 1896 at the Royal Academy, British Institution, Old Water Colour Society, the Institute (now Royal Institute), and elsewhere, deriving many of his subjects from scenes in foreign countries while travelling abroad. He became an Associate of the Institute in 1867, and a Member in 1871, but resigned in 1882 to join the Old Water Colour Society, of which he became an Associate in that year, and a Member in 1892. Died on November 13th, 1896.

382–'91. La Sieste: scene in the Eastern Pyrenees.
9⅝ by 17⅝. Signed and dated 1872. *Prescott Hewett Gift.*

168–'01. Sheep on the Surrey Hills.
9¼ by 14. Signed.

The Art Library contains two chalk studies of horses by Richard Beavis.

BEECHEY, Sir William, R.A.

Born at Burford, Oxfordshire, on December 12th, 1753; served his time with solicitors at Stow and in London. Entered the Royal Academy Schools in 1772. Having painted for a time in London, Beechey went to Norwich for four years, after which he returned to the capital. He exhibited at the Royal Academy from 1776 to 1839, and also at the British Institution and Suffolk Street; he was elected A.R.A. in 1793 and R.A. in 1798, was knighted in 1798 and appointed portrait painter to Queen Charlotte. He was almost exclusively a portrait painter. Died at Hampstead on January 28th, 1839.

134–'90. King George III. reviewing the 10th Dragoons.
Sketch for the picture at Hampton Court.
16⅝ by 21. Signed.

BENNETT, William.

Born in 1811; said to have been a pupil of David Cox. He exhibited from 1842 at the Royal Academy (1842–54), Suffolk Street, the British Institution, and especially at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1848 and a Member in 1849. Died at Clapham Park on March 16th, 1871.

456–'75. Warkworth Castle, Northumberland.
13 by 20⅛.

383–'91. Bridge and Waterfall near Capel Curig.
26⅜ by 19⅞. Signed, and dated 1849. *Prescott Hewett Gift.*

BENTLEY, Charles.

Born in 1806 in the Tottenham Court Road; began his career as an engraver. The subjects of his paintings are generally coast and river scenes, and he painted effects of sunset and evening, storm and calm. His exhibits, which range from 1832 to 1854, appeared mostly at the Old Water Colour Society, of which he became an Associate in 1834

and a Member in 1843; but he also exhibited at the British Institution, Suffolk Street, and New Water Colour Society (now the Royal Institute). He was likewise a book illustrator. Died at 11, Mornington Place, London, on September 4th, 1854.

346. HARWICH, FROM THE SEA.
13½ by 20¼. *In circulation.*

502. FISHING BOATS.
18 by 26. *Ellison Gift.*

1430–'69. OLD BREAKWATER, COAST OF ESSEX.
12½ by 25. *In circulation. Townshend Bequest.*

3024–'76. FISHING BOATS OFF THE ISLE OF WIGHT.
13 by 25. *William Smith Bequest.*

1154–'86. DUNLUCE CASTLE, COUNTY ANTRIM, IRELAND.
21½ by 32. *Dixon Bequest (Bethnal Green Museum).*

BENTLEY, Joseph Clayton.

Born at Bradford in 1809; was a pupil of Robert Brandard, the engraver. He at first practised landscape painting, but afterwards took to line-engraving as well. He exhibited from 1833 till the end of his life at the British Institution, Royal Academy (from 1846) and Suffolk Street. Died at Sydenham on October 9th, 1851.

102–'92. WOODLAND SCENE, WITH A STARTLED HERON.
11⅞ by 9⅜.

BENWELL, John Hodges.

Born at Blenheim, Oxfordshire, in 1764. Studied under a portrait and genre painter named Saunders, and at the Royal Academy Schools, where he won a silver medal in 1782. He exhibited at the Royal Academy in 1784. Several of his works were engraved. Died in 1785.

279–'75. PIERRE DU TERRAIL, CHEVALIER DE BAYARD (1476–1524).
9 by 12½.

BERESFORD, Miss.

1130–'86. ITALIAN PEASANT CUTTING A STICK.
10½ by 7⅛. *Dixon Bequest (Bethnal Green Museum).*

BEVERLY, William Roxby.

Born in 1824; was the son of a well-known actor and theatrical manager who had assumed the name of Beverly. He painted landscapes, sea-pieces and theatrical scenery, and after Clarkson Stanfield was one of the most distinguished scene-painters of the nineteenth century. He exhibited at the Royal Academy from 1865 to 1880, and died at Hampstead in April, 1889.

246–'89. LANDSCAPE WITH RUSTICS WORKING; evening effect.
9⅜ by 19⅝. *Given by Sir Edwin Durning-Lawrence, Bart.*

247–'89. FISHING BOATS AT ANCHOR; sunset.
6½ by 14. *In circulation.*
Given by Sir Edwin Durning-Lawrence, Bart.

248–'89. RIVER BANK, WITH JETTY AND BUILDINGS.
12 by 20½. Pencil. *In circulation.*
Given by Sir Edwin Durning-Lawrence, Bart.

249–'89. ROAD BORDERING MEADOWS AND PARTS OF A CASTLE (ARUNDEL ?).
11¾ by 18¾. Chalk. *In circulation.*
Given by Sir Edwin Durning-Lawrence, Bart.

250–'89. ROAD WITH COTTAGES, CARTS AND GEESE.
9⅜ by 15⅝. Chalk. *In circulation.*
Given by Sir Edwin Durning-Lawrence, Bart.

251–'89. HARVEST SCENE.
9⅜ by 16⅜. Pencil. *In circulation.*
Given by Sir Edwin Durning-Lawrence, Bart.

D. 337–'88. LANDSCAPE, WITH STREAM AND TREES.
5⅞ by 9⅜. *In the Art Library.*

The Art Library also contains some landscapes in pencil by W. R. Beverly.

BEWICK, Thomas.

The "restorer of wood-engraving in England." Born at Cherryburn, Ovingham, Northumberland, on August 12th, 1753; was apprenticed to Ralph Beilby, an engraver at Newcastle-on-Tyne; came to London in 1776, but soon returned to Newcastle and became Beilby's partner. He illustrated "Gay's Fables" (1779) and "Select Fables" (1784), and published a "History of Quadrupeds" (1790) and "British Birds" (1797 and 1804). The "Chillingham Bull" (painted by Landseer and sung by Scott) was perhaps his most famous work. Died at Gateshead on November 8th, 1828, and was buried in Ovingham churchyard.

135–'90 and 135*a*–'90. Studies of Birds—Black and White Kingfisher and a Malacca Crossbeak.
Each 3⅝ by 4⅜.

D. 253–'04. A Flying Fish.
Oval, 7⅝ by 10⅛. Signed, and dated 1822.

BLAKE, William.

This eccentric genius, born at 28, Broad Street, Golden Square, London, on November 28th, 1757, was the son of a hosier. At the age of 10 he joined Pars's Drawing School, and before he was 14 wrote poetry which was not without merit. He was apprenticed to James Basire, and made drawings of London churches for engraving. From 1779 he engraved book illustrations after Stothard and from his own designs. He exhibited at the Royal Academy in 1780 and occasionally until 1808. In 1783 he published his "Poetical Sketches," and in 1784 opened a print shop with James Parker, but it proved unsuccessful. In 1789 he printed, by an original process, an illustrated edition of his "Songs of Innocence," which was followed by other works including "Thel" (1789), "Marriage of Heaven and Hell" (1790), "America" (1793), "Songs of Experience" (1794), "Milton" and "Jerusalem" (1804). He illustrated Young's "Night Thoughts" (1796), Blair's "Grave" (1808), the Book of Job (1825) and Dante's "Divine Comedy." He lived at Felpham 1800-1804, otherwise in London; in 1809 he held an exhibition of his pictures. His chief patrons were Hayley, Butts and Linnell. Died on August 12th, 1827, at 3, Fountain Court, Strand, and was buried at Bunhill Fields.

697. Satan arousing the Rebel Angels.—*Milton*, "Paradise Lost," Book I., 299–303.
20¼ by 15⅜. *In circulation.*

1689–'71. The Healing of the Woman with an issue of Blood.
13 by 11¾. Signed. *William Smith Gift.*

827–'84. The Transfiguration.
14¾ by 12½. Signed. *In circulation.*
Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.

69–'94. Naomi entreating Ruth and Orpah to return to the Land of Moab.
"Fresco print" finished by hand.
16¾ by 23⅝. Signed. *Given by Mr. J. E. Taylor.*

A.L. 6868. St. Augustine and the British Captives.
7¼ by 10¾. *In the Art Library.*

A.L. 9285. Moses and the Burning Bush.

15½ by 12. *In circulation.*

Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.

A.L. 9286. Christ in the House of Martha and Mary, or The Penitent Magdalen.

13½ by 13. *In circulation.*

Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.

A.L. 9287. Mercy and Truth are met Together, Righteousness and Peace have Kissed each other.

17 by 14¾. *In circulation.*

Given by the Rt. Hon. Sir Charles W. Dilke, Bart., M.P.

D. 148–'90. Tiriel on the Shoulders of Ijim Addressing his Daughters.

Illustration for an unpublished poem by Blake.

7¼ by 10¾. *In the Art Library.*

D. 190–'06. Three Nude Figures.

8 by 6. *In the Art Library.*

Given by Sir Edwin Durning-Lawrence, Bart.

D. 191–'06. Three Nude Figures.

8 1/16 by 6. Dated 1793. *In the Art Library.*

Given by Sir Edwin Durning-Lawrence, Bart.

The Art Library also contains 12 pencil sketches by William Blake.

BOND, J. Lloyd.

Exhibited at Suffolk Street from 1868 to 1872.

609–'70. Showery Weather, Bettws-y-Coed.

19¾ by 28¾. Signed, and dated (18)68.

In circulation. Parsons Bequest

BONINGTON, Richard Parkes.

Born at Arnold, near Nottingham, on October 25th, 1801; was the son of a landscape and portrait painter whom he accompanied to Paris in 1816. Bonington studied at Calais under Louis Francia, and under Baron Gros at Paris, where he worked at the Louvre and the Institut. About 1822 he visited Italy. He painted almost wholly in France, where his pictures—usually landscapes, seascapes or river views—were highly esteemed; he was the first to show the French the capabilities of water colour, and he exerted much influence on the rising school of landscape painters. After 1824 he also painted in oils, and worked with Delacroix;

and he was fond of lithography. Works by him appeared at the British Institution from 1826 to 1829 and at the Royal Academy in 1827 and 1828. He died in London on September 23rd, 1828, and was buried in St. James's Church, Pentonville.

3046–'76. FRENCH COAST, WITH FISHING BOATS.
$6\frac{3}{4}$ by $11\frac{3}{4}$. Signed. *William Smith Bequest.*

3047–'76. STREET IN VERONA.
$9\frac{1}{4}$ by $6\frac{1}{4}$. *William Smith Bequest.*

15–'78. VESSEL AND BOATS ALONGSIDE A WHARF.
$13\frac{1}{4}$ by $9\frac{3}{4}$.

162–'85. A HEATH TRAVERSED BY A WINDING ROAD.
$4\frac{3}{8}$ by $6\frac{1}{2}$. *In circulation.*

163–'85. HILLY LANDSCAPE, WITH ROCKS IN THE FOREGROUND, ETC.
$9\frac{1}{4}$ by 14. *In circulation.*

164–'85. CHELSEA HOSPITAL, FROM THE RED HOUSE, BATTERSEA.
$6\frac{1}{2}$ by 10. *In circulation*

116–'92. LANDSCAPE, WITH CHURCH AND COTTAGES.
$4\frac{11}{16}$ by $7\frac{11}{16}$. *In circulation.*

1807–'00. SEASCAPE.
$7\frac{1}{2}$ by 10. *In circulation. Ashbee Bequest.*

1808–'00. DORDRECHT.
$9\frac{1}{2}$ by $13\frac{1}{2}$. *Ashbee Bequest.*

1815–'00. THE LETTER.
$9\frac{7}{8}$ by $7\frac{3}{4}$. *Ashbee Bequest.*

C.A.I. 14. THE QUAY.
5 by 7. *Ionides Bequest.*

C.A.I. 15. RIVER SCENE, WITH BOATS AND BUILDINGS.
$6\frac{1}{2}$ by $8\frac{5}{8}$. *Ionides Bequest.*

A.L. 5968. PARIS FROM PÈRE LA CHAISE.
$10\frac{7}{8}$ by $7\frac{7}{8}$. *In circulation.*

The Art Library contains two pencil sketches by Bonington.

BOUGH, Samuel, R.S.A.

Born at Carlisle on January 8th, 1822; was the son of a shoemaker, whom he assisted. Later he worked for a time under the Town Clerk of Carlisle; but he abandoned the prospects of a legal career, and wandered about the country, making sketches in water-colours and associating with gipsies. He never studied at a school of art. After practising scenic painting, he devoted himself to the earnest study of nature. He exhibited at the Royal Academy and various galleries in the North. In 1856 he was elected an Associate of the Royal Scottish Academy, and in 1875 a full Member. Died at Edinburgh, on November 19th, 1878.

42–'96. PITTENWEEM, FIFESHIRE.

14⅝ by 20⅛. Signed, and dated 1874.

BOUGHTON, Miss Elizabeth, *see* **Templetown, Lady.**

BOUGHTON, George Henry, R.A., R.I.

Born on December 4th, 1833, near Norwich; was the son of a farmer who emigrated with his family to America about 1839. Boughton was brought up at or near Albany, where he taught himself the rudiments of art. He exhibited pictures at New York in 1857. Some friends helped him to study at Paris for two years; thence he came to England in 1862. Some of his early pictures show Frederick Walker's influence. He exhibited regularly at the Royal Academy, 1863–1904, and became A.R.A. in 1879, and R.A. in 1896. He also exhibited at several other London galleries. In 1879 he was elected a Member of the Institute of Painters in Water Colours (now the Royal Institute), but resigned in 1885. Died suddenly at West House Campden Hill, on January 19th, 1905.

D. 117–'05. Study for "BEARERS OF THE BURDEN."

18⅞ by 11⅞.

D. 268–'05. BAWDSEY FERRY, NEAR FELIXSTOWE.

13½ by 20½.

D. 269–'05. Study for "NEARING HOME."

6⅞ by 20⅛.

BOURNE, James.

Born in 1773 at Dalby, near Spilsby, Lincolnshire. He worked in London early in the nineteenth century, and from 1800 to 1809 exhibited pictures, mainly landscapes, at

the Royal Academy. He was subsequently employed by Sir Thomas Gage, for whom he executed a number of drawings. Died at Sutton Coldfield on June 11th, 1854.

663. View near Halifax.
$6\frac{3}{8}$ by $9\frac{3}{8}$. *In circulation.*

664. View near Halifax.
$6\frac{3}{8}$ by $9\frac{3}{8}$. *In circulation.*

1706–'71. Cottage near Dolgelly.
$11\frac{5}{8}$ by $16\frac{7}{8}$. *William Smith Gift.*

1707-'71. Church and Bridge, Hubberholme, Yorkshire.
$12\frac{3}{4}$ by $16\frac{3}{4}$. *William Smith Gift.*

159–'83. Rocky Landscape in Cornwall, with Ruins of a Castle in the Distance.
$9\frac{1}{4}$ by $5\frac{3}{8}$. Signed. *In circulation.*

113–'94. View at Helmsley, Yorkshire.
$6\frac{1}{4}$ by $9\frac{1}{4}$. Signed. *In circulation. Given by Mr. J. E. Taylor.*

BOUVIER, Auguste Jules.

Born in London of French parents, about 1827. Entered the Royal Academy Schools in 1841 and afterwards studied in France and Italy. Exhibited from 1845 to 1881 at the Royal Academy (1852–79), British Institution, Suffolk Street, the New Water Colour Society (now the Royal Institute), and elsewhere. Was elected an Associate of the New Water Colour Society in 1852, and a Member in 1865. Died at 56, Alexandra Road, St. John's Wood, on January 20th, 1881.

1232–'86. Lady Holding Flowers in her Petticoat.
$20\frac{7}{8}$ by $13\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

BOUVIER, Jules, Sen.

Born in 1800. Exhibited domestic subjects from 1845 to 1865, chiefly at Suffolk Street. Died in 1867.

1234–'86. Girl with Basket of Grapes.
$18\frac{1}{2}$ by $25\frac{1}{8}$. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).

BOWLER, Henry Alexander.

Born in Kensington in 1824; studied art at Leigh's School and the Government School of Design at Somerset House. Was appointed head master of the Stourbridge School of Art in 1851, but was soon transferred to the School of Design at Somerset House. In 1855 he was made an inspector in the Science and Art Department, and in 1876 he became Assistant Director for Art. From 1861 to 1899 he was teacher of perspective at the Royal Academy. He held important posts at the international exhibitions of 1862 and subsequent years. He exhibited paintings in oils and water-colours at the Royal Academy and elsewhere from 1847. He retired from the Science and Art Department in 1891. Died in August, 1903, and was buried at Kensal Green.

562. Luccombe Chine, Isle of Wight.
$13\frac{5}{8}$ by $9\frac{7}{8}$.

BOYCE, George Price, R.W.S.

Born in 1826. Was articled to an architect; made careful studies of architecture on the Continent. In 1849 he met David Cox at Bettws-y-Coed, and then took up landscape art. He exhibited at the Royal Academy from 1853 to 1861; also at Suffolk Street, and especially at the Old Water Colour Society, of which he was elected an Associate in 1864 and a full member in 1877. He was one of the founders of the original Hogarth Club, a great friend of D. G. Rossetti, and a brother-in-law of H. T. Wells, R.A. Died on February 9th, 1897.

175–'94. Tithe Barn, Bradford-on-Avon.
$8\frac{1}{2}$ by 21. Signed, and dated (18)78.

180–'98. Edward the Confessor's Chapel, Westminster Abbey.
$20\frac{3}{8}$ by $14\frac{5}{16}$. Signed, and dated 1852–73.

BOYNE, John.

Born about 1750 in County Down. His father was originally a joiner, but came to England when his son was about nine years old, and obtained employment at the Victualling Yard, Deptford. Boyne was apprenticed to Byrne, the engraver, but left him to join some strolling players. In 1781, however, he returned to London, made sketches and engravings, and set up a drawing school. He exhibited at the Royal Academy from 1788 to 1809. His habits are said to have been reckless, and he never acquired wealth. Died in Pentonville, Islington, in 1810.

1703–'71. A Meeting of Connoisseurs.

The Art Library contains a stipple engraving of this drawing by Thomas Williamson, published in London in 1807.

16¼ by 21⅞. Signed. *William Smith Gift.*

BOYS, Thomas Shotter.

Born at Pentonville, Islington, on January 2nd, 1803. Was articled to G. Cooke, the engraver, but Bonington, under whom he studied at Paris, induced him to turn to painting, and he became a painter and lithographer. He exhibited from 1824 to 1873 at the New Water Colour Society, Royal Academy (1847–8) and Suffolk Street. He became an Associate of the first-named society (now the Royal Institute) in 1840 and a Member in 1841. Boys published in lithography "Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc," in 1839, after David Roberts, R.A., and others, and etched some plates for Ruskin's "Stones of Venice." Died at 30, Acacia Road, St. John's Wood, on October 10th, 1874.

456–'82. Quai de la Grève (?), Paris, in 1837.

11¼ by 15⅝. Signed, and dated 1837.

41–'86. Canal Scene in the North of France.

9¼ by 12¼. Signed, and dated 1838. *In circulation.*

A.L. 5745. Paris: view near the Pont Royal.

13⅜ by 10⅜. Signed, and dated 1829.

A.L. 5848. The Tower of St. Jacques, Paris.

14¼ by 9½. *In circulation.*

D. 1588–'07. The Cathedral of Notre Dame, Paris.

9¾ by 7 1/16. Signed, and dated 1836.

BRADLEY, Miss Mary.

Exhibited at the Royal Academy in 1811.

845–'00. Study of Fruit.

19¼ by 15. Signed, and dated 1809.

BRAGG.

Perhaps Edward Bragg, who is said to have died in 1875 at the age of nearly 90.

451. Battersea.

4 by 5¾.

452. Battersea Fields (now Battersea Park).

4 by 6.

BRANDARD, Robert.

Born in 1805 at Birmingham. Came to London in 1824 and studied for a short time under Edward Goodall as a landscape engraver. He engraved after several eminent artists and executed plates for Turner's "England." He also painted landscapes, and exhibited occasionally from 1831 to 1858 at the Royal Academy, British Institution, Suffolk Street, New Water Colour Society (now the Royal Institute) and elsewhere. Died at Campden Hill, Kensington, on January 7th, 1862.

1. Rocks at Hastings.

9 by 6⅞. *Sheepshanks Gift.*

BRANWHITE, Charles.

Was born on June 7th, 1817, at Bristol and resided there. Instructed in art by his father, he began practising as a sculptor. Later on he became a landscape painter, and exhibited from 1843 to 1879 at the Royal Academy (1845–56), British Institution, Society of British Artists and Old Water Colour Society, being elected an Associate of the last named society in 1849. In 1852 he received a prize at Glasgow for his "Winter Sunset." Died at Bramford House, Westfield Park, Bristol, on February 15th, 1880.

1126–'86. On the Dee, North Wales. Cattle drinking.

22¼ by 36. Signed, and dated 1862.

Dixon Bequest (*Bethnal Green Museum*).

BREWTNALL, Edward Frederick, R.W.S.

Born on October 13th, 1846; was a landscape painter both in water colours and oils. Became an Associate of the Old Water Colour Society in 1875 and a Member in 1883, and a Member of the Society of British Artists in 1882 (resigned 1886); was also a Member of the Institute of Oil Painters. Died on November 13th, 1902.

1440–'02. At Cley-next-the-Sea, Norfolk.

12½ by 8. Signed.

1441–'02. Near St. Mawgan, Cornwall.

15 by 21½.

BRIGHT, Henry.

Born in 1814 at Saxmundham; showed an early talent for art, but was apprenticed to a chemist at Woodbridge, Suffolk, and subsequently became a dispenser at Norwich Hospital. Here he found time to improve himself in art. He removed to London in 1836 and exhibited from that year till 1871 at the New Water Colour Society (now the Royal Institute), Royal Academy, British Institution and Suffolk Street. He became a Member of the New Water Colour Society in 1839, but resigned in 1845. Bright painted both in oils and water colours. His works are characterised by breadth and freedom, the passing effects of nature, sky and cloud being his favourite subjects. After twenty years of successful practice in London, he retired to Ipswich and died there on September 21st, 1873.

601–70. Landscape, with River and Bridge—Rain coming on.

17¾ by 11. Crayon. Signed, and dated 1833. *Parsons Bequest.*

1941–'00. Low Tide.

12⅞ by 18⅝. Signed, and dated 1841.

D. 210–'90. Cottages near Woodbridge, Suffolk.

9⅛ by 12⅝. Signed, and dated 1845. *In the Art Library.*

The Art Library also contains a pencil drawing by Henry Bright.

BROCAS, Samuel F.

Son of Henry Brocas, an Irish landscape painter. Practised both in oils and water colours; painted in a broad, free manner; excelled in depicting animals. Among his water colours were a series of street views of Dublin.

46–'95. The Castle Chapel, Dublin.

9⅝ by 15¾. Signed, and dated 1818.

D. 1–'01. Sackville Street, Dublin, showing the Post Office and Nelson's Column.

9⅜ by 15¾. Signed, and dated 1818. *In the Art Library.*

The Art Library contains twelve hand-coloured engravings (Nos. E. 5485 to E. 5496–'03) by H. Brocas after S. F. Brocas. They include engravings of the two water-colours mentioned above; the reproduction of No. 46–'95 is dated 1828.

BROCKEDON, William, F.R.S.

Born at Totnes, Devon, on October 13th, 1787. His father was a watchmaker, and Brockedon followed his profession for some time; but in 1809 he came to London and entered the Royal Academy Schools. In 1812 he exhibited two portraits, and in 1813 one of Miss S. Booth as "Juliet" which brought him into notice. After travelling in Italy in 1821–2, he settled in London and practised as a painter; he also illustrated several works dealing chiefly with the Alps, Italy and the Holy Land. He was a Fellow of the Royal Society and a Member of the Academies of Florence and Rome; in 1830 he assisted in the foundation of the Royal Geographical Society. Brockedon was also an ingenious inventor and improved steel pens. He last exhibited at the Royal Academy in 1841. Died at 29, Devonshire Street, Bloomsbury, on August 29th, 1854.

2962–'76. LAODICEA, ASIA MINOR.

9 by 13¼. *William Smith Bequest.*

318–'87. AN ALPINE PASS.

8⅝ by 13⅝.

179–'89. MONTE CAVALLO, ROME.

An engraving by E. Finden after this drawing faces page 159 of Brockedon's *Road Book from London to Naples*, 1835.

9¼ by 13½.

BROCKY, Charles.

Born in 1807 or 1808 at Temeswar in Hungary; was the son of a theatrical hair-dresser who had been a peasant; began life with some strolling players, and subsequently became a servant in a cook's shop and assistant to a baker. Eventually he was placed in a free drawing school at Vienna, where in spite of great privations he acquired a knowledge of art. Finding his way to Paris, he studied at the Louvre, and when about thirty years of age came to London. Here he settled and exhibited pencil portraits, miniatures and classic and subject pictures at the Royal Academy (from 1839), British Institution and New Water Colour Society (now the Royal Institute), becoming an Associate of the last-named society in 1854. Queen Victoria sat to him for her portrait. Died in London on July 8th, 1855.

2. THE BLONDE, a female head.

20¾ by 15¾. Coloured chalk. *In circulation. Sheepshanks Gift.*

3. THE BRUNETTE, a female head.

20¾ by 15¾. Coloured chalk. *In circulation. Sheepshanks Gift.*

1469–'69. Girl at a Conduit.

12¼ by 9½. *Townshend Bequest.*

1489–'69. Girl Reading at a Window.

7¾ by 6. *In circulation. Townshend Bequest.*

BROMLEY, William, A.E.

Born at Carisbrooke, Isle of Wight, in 1769; was apprenticed to a London engraver named Wooding; exhibited at the Royal Academy from 1786 to 1842; acquired a considerable reputation as an engraver at the beginning of the nineteenth century, and was employed by the Trustees of the British Museum to make engravings of the Elgin Marbles; engraved for Macklin's Bible and (after Stothard's designs) for a History of England; was elected Associate Engraver of the Royal Academy in 1819. Died in 1842.

812–'73. The Crucifixion.

28 by 19. Signed, and dated 1814.

BROOKE, A. Newton.

95–'89. Hillsborough, from the Capstone, Ilfracombe.

5⅝ by 13⅝. Dated 1883. *In circulation.*

BROOKES, Warwick.

Familiarly known as "Brookes of Manchester." Born at Salford on May 5th, 1808. He early showed an ability for art, entered the calico print works of John Barge & Co., and was soon promoted to the designing room, where he produced many successful patterns. On the establishment of the Government School of Design in the Royal Manchester Institution, he became a student there under John Zephaniah Bell, and quickly distinguished himself. In 1840 he was appointed head designer to the Rossendale Printing Company, with whom he remained twenty six years. He enjoyed a considerable local reputation, and the Manchester Exhibition of 1857 brought his work before a wider public. His figure subjects, chiefly in pencil and chalk, are refined and truthful. In 1871 Brookes was placed on the Civil List. Died at Egerton Grove, Stratford New Road, Manchester, on August 11th, 1882.

623–'86. Landscape—Moonlight.

14⅝ by 21⅝. Sepia. Signed, and dated 1876. *In circulation.*

624–'86. MAY DAY AT BOWDON, CHESHIRE.
$6\frac{5}{8}$ by $10\frac{5}{8}$. Pen and sepia. Signed. *In circulation.*

625–'86. CHRIST BLESSING LITTLE CHILDREN.
$11\frac{1}{2}$ by $14\frac{1}{2}$. Sepia. Signed, and dated 1873. *In circulation.*

626–'86. CHILDREN DANCING.
$5\frac{3}{8}$ by $11\frac{3}{8}$. Pen and ink. Signed, and dated 1879.

627–'86. CHILDREN RUNNING.
$6\frac{1}{8}$ by $11\frac{3}{4}$. Pen and ink. Signed, and dated 1880.

36–'92. LLANRHYCHWYN, NEAR TREFRIW, NORTH WALES.
8 by $11\frac{1}{4}$.

The Art Library contains some pencil drawings by Warwick Brookes.

BROOKING, Charles.

Born in 1723. He was brought up in Deptford dockyard and became a ship painter. Taking to art he painted pictures of shipping, marine views and sea-fights. Many of his works were engraved, and he was just beginning to acquire a reputation when he was overtaken by consumption. He died, apparently in great poverty, in Castle Street, Leicester Square, early in 1759.

22–'73. ENGLISH LINE OF BATTLE SHIP.
$12\frac{5}{8}$ by 12. Indian ink.

BROWN, Ford Madox.

Born at Calais on April 16th, 1821; was the son of a naval officer. Studied at Bruges, Ghent and Antwerp; visited Paris in 1843–4. In 1844 he exhibited a cartoon called "Bringing the Body of Harold to the Conqueror," at the Westminster Hall competition. After a period of work at Rome, he accepted D. G. Rossetti as a pupil in 1848, and thus came into contact with the pre-Raphaelite movement. His "Work" at Manchester and his "Last of England" at Birmingham show its influence. Madox Brown executed a series of panels for Manchester Town Hall, illustrating the history of the city. Through his connection with William Morris he influenced English decorative art. He was an enthusiastic supporter of the Working Men's College, and one of the founders of the original Hogarth Club in 1858. He exhibited occasionally at the Academy till 1853, and at the British Institution till 1867. Died on October 6th, 1893, and was buried in Finchley cemetery.

268–'95. ELIJAH RESTORING THE WIDOW'S SON.
36¾ by 23⅞. Signed, and dated (18)68.

D. 751–'04. THE EXPULSION OF THE DANES FROM MANCHESTER.
Original cartoon for the fresco in the City Hall, Manchester.
30 by 64. Signed, and dated 1880.

The Museum also contains cartoons and designs in chalk by Ford Madox Brown.

BUCKLER, John.

Born at Calbourne, Isle of Wight, on November 30th, 1770. He was articled to an architect and surveyor at Southwark, and practised as an architect till about 1826; but he is best known by his drawings and aquatint engravings of English cathedrals, churches and other ancient buildings. He was a frequent exhibitor at the Royal Academy from 1796 to 1849. Among his numerous engravings may be mentioned two views of Magdalen College, Oxford (1797), and a view of Lincoln Cathedral (1799). Died at Rockingham Row, New Kent Road, on December 6th, 1851.

1740–'71. WINCHESTER CATHEDRAL.
16⅝ by 23½. Signed, and dated 1801. *William Smith Gift.*

61–'72. HEREFORD CATHEDRAL.
26⅞ by 19⅛. Signed, and dated 1809. *In circulation.*

130–'82. THE GALLERY AT BROWSHOLME, YORKSHIRE.
11 by 15⅜. Signed, and dated 1809 (?).

552. REDGRAVE HALL, REDGRAVE, SUFFOLK.
Perhaps by John Chessell Buckler, son of John Buckler, who died on January 10th, 1894, in his 101st year.
9⅝ by 15⅛. *In circulation.*

BUCKLEY, J. E.

Exhibited at Suffolk Street, 1843–61.

1173–'86. EXTERIOR OF STOKE HOUSE, WITH FIGURES.
15⅜ by 27⅜. Signed, and dated 1858.
Dixon Bequest (*Bethnal Green Museum*).

BUNBURY, Henry William.

Born in 1750; was the second son of the Rev. Sir W. Bunbury, Bart., of Mildenhall, Suffolk; was educated at Westminster and St. Catharine's Hall, Cambridge; became

colonel of the West Suffolk Militia, and in 1787 was appointed Equerry to the Duke of York. As an artist he excelled in caricatures and humorous drawings, such as "Hints to bad Horsemen"; his other works were mostly weak and sentimental. Bunbury exhibited at the Royal Academy from 1780 to 1808. He married Catherine Horneck, Goldsmith's "Little Comedy." Died at Keswick on May 7th, 1811.

1702–'71. FLORIZEL AND AUTOLYCUS CHANGING GARMENTS.—*Shakespeare*, "A Winter's Tale," Act IV., Scene 4.

13¾ by 17⅝. *William Smith Gift.*

262–'76. FALSTAFF'S ESCAPE.

Falstaff. "May I not go out ere he come?

Mrs. Page. Alas, three of Master Ford's brothers watch the door with pistols . . .

Falstaff. What shall I do? I'll creep up into the chimney.

Mrs. Ford. There they always use to discharge their birding-pieces."

Shakespeare, *The Merry Wives of Windsor*, Act IV., Scene 2.

13⅞ by 18⅛. Black and red chalk. Engraved by J. Chapman.

320–'87. SCENE FROM "THE RECESS."—CAVALIER AND TWO LADIES IN A LANDSCAPE.

10 by 14.

D. 752. SCENE AT THE ENTRANCE GATE OF AN OXFORD COLLEGE.

An etching by Bunbury after this drawing was published in 1780.

8½ by 14⅔. *Dyce Bequest.*

D. 753. FEMALE FIGURES.

9⅔ by 9½. Sepia and colour. *Dyce Bequest.*

D. 754. "ALL HAIL, DALBLAIR! HAIL TO THEE, LAIRD OF AUCHINLECK!"

9½ by 11⅔. Chalk. *Dyce Bequest.*

D. 755. WALKING UP THE HIGH STREET, EDINBURGH.

8 7/12 by 10⅓. Pen and ink. *Dyce Bequest.*

D. 756. CHATTING TILL TWO IN THE MORNING.

7½ by 10⅓. Chalk. *Dyce Bequest.*

D. 757. SCOTTIFYING THE PALATE AT LEITH.

7½ by 9½. Pen and pencil. *Dyce Bequest.*

D. 758. HALF-FIGURES OF DR. JOHNSON AND BOSWELL, seated side by side.

7½ by 8⅙. Chalk. *Dyce Bequest.*

D. 759. Interior with Groups of Figures; Johnson and Boswell Conversing.

7¼ by 18⅝. Pencil, tinted. *Dyce Bequest.*

(N.B.—Nos. 754–9 illustrate episodes in Boswell's *Journal of a Tour to the Hebrides.* The Dyce Collection contains etchings by Rowlandson after Nos. 754, 755, 756 and 757.)

BURGES, William, A.R.A.

Born on December 2nd, 1827, his father being a civil engineer. Entered the office of Edward Blore, an architect, in 1844, and that of Sir Digby Wyatt, also an architect, in 1849. Exhibited at the Royal Academy from 1852. Burges studied mediæval architecture on the Continent, and from 1856 was employed on important buildings and restorations. He gained the first award in the international competition for the restoration of Lille Cathedral in 1856, and designed Brisbane Cathedral, Cork Cathedral and additions to Cardiff Castle. He also wrote on architecture. He was elected A.R.A. in 1881, a few months prior to his death, which occurred at his house in Melbury Road, London, on April 20th of that year.

737–'96. Study of Sacerdotal Vestments for Lord Leighton's picture, "Cimabue's Madonna carried in procession through the streets of Florence" (now at Buckingham Palace).

10⅛ by 6¼. *In circulation.*

741–'96. Study of Sacerdotal Vestments for the same picture.

10¼ by 7⅞. *In the Art Library.*

757–'96. Study of a Candlestick for the same picture.

14 by 9¾. Signed. *In the Art Library.*

The Art Library also contains some architectural drawings by W. Burges, A.R.A.

BURGESS, Miss Adelaide.

Exhibited at the Royal Academy, 1857–1872.

1210–'86. Girls Begging.

17¾ by 13⅜. *Dixon Bequest (Bethnal Green Museum).*

BURGESS, W.

Resided at Dover. Exhibited landscapes at the Royal Academy and Suffolk Street, 1838–56.

S.EX. 22–'84. Landscape.

13 by 9. *In circulation.*

S.EX. 23–'84. Dover Castle.

12¾ by 9. Dated 1860. *In circulation.*

BURNE-JONES, Sir Edward Coley, Bart., R.W.S.

Born of Welsh ancestry at Birmingham, on August 28th, 1833; attended King Edward VI.'s Grammar School; entered Exeter College, Oxford, with a view to an ecclesiastical career, and met William Morris. His enthusiasm being aroused by some work of Dante G. Rossetti, he left Oxford to take up art. He went to London in 1855 and worked for a time with William Morris at 17, Red Lion Square. In 1857 he returned to Oxford with Rossetti and others to execute decorations in the Debating Hall (now the Library) of the Oxford Union Society. After a few months in Italy in 1859, he returned to London, where he finally settled at Fulham. He was elected an Associate of the Old Water Colour Society in 1864, and a Member in 1868, but retired in 1870; in 1881 he was made Honorary D.C.L. of Oxford, and in 1883 an Honorary Fellow of Exeter College; in 1885 he was elected A.R.A., but resigned in 1893; in 1886 he again became a Member of the Old Water Colour Society. His style was imaginative and poetic, and he followed the principles of the pre-Raphaelites. Among his works are "The Days of Creation," "King Cophetua and the Beggarmaid" (1880–84), "Merlin and Vivien," and "The Prioress' Tale" (1869–98). Burne-Jones also designed tapestry and stained glass, and some important mosaics for the American Episcopal Church at Rome. He was created a baronet in 1894. Died on June 17th, 1898, and was buried at Rottingdean, near Brighton.

257–'96. MERLIN AND NIMUE.

"Then Merlin fell in a dotage on the damsel that King Pellinore brought to the Court with him, which hight Nimue. But Merlin would let her have no rest, but always he would be with her in every place. And she was ever passing merry of him, and fain would have been delivered of him, for she was afraid of him. And it happened that Merlin shewed to her in a rock whereas was a great wonder, which went under a stone. So by her subtle craft she made Merlin to go under that stone, but she wrought so that he never came out, for all the craft that he could do. And so she departed and left Merlin.'—Malory, *La Mort d'Arthur*, Chapter 60 (abbreviated).

25¼ by 20½. Signed, and dated 1861.

584–'98. THE TREE OF LIFE. Designed in 1892 for the American Episcopal Church of St. Paul at Rome.

71¼ by 95¼. Painted in tempera and gold on paper.

585–'98. THE SYMBOLS OF THE EVANGELISTS. Designed in 1872 for portion of a stained-glass window at Castle Howard, Yorkshire.

18⅜ by 68. Painted in tempera on paper.

1001 to 1006–'01. Designs for Stained-glass Windows.
Various sizes. Pencil and chalk. *In circulation.*

C.A.I. 10. Dorigen of Bretaigne longing for the safe return of her Husband.

"For to hireself ful oft, 'Alas!' said she,
'Is ther no ship, of so many as I see,
Wol bringen home my lord?'

. . . . . .

But whan she saw the grisly rockes blake,
For veray fere so wold hire herte quake,
That on hire feet she might hire not sustene."

—Chaucer, *Canterbury Tales*, "*The Franklin's Tale.*"

10½ by 14¾. Signed. *Ionides Bequest.*

C.A.I. 11. Head of a Girl (? Edith Jones).
10 by 8. Pencil, slight. *Ionides Bequest.*

C.A.I. 12. Head of Cassandra.
14 by 11. Red chalk. Signed. *Ionides Bequest.*

The Art Library contains a drawing on wood by Burne-Jones.

BURNET, John.

Born near Edinburgh on March 20th, 1784, his father being Surveyor-General of Excise for Scotland; studied engraving at Edinburgh under R. Scott, and attended the Trustees' Academy, where he was a companion of Wilkie. Came to London in 1806, and engraved Wilkie's pictures. His success in this direction led him to attempt painting; he exhibited from 1808 at the Royal Academy, British Institution and Suffolk Street. In 1815 he went to Paris and studied at the Louvre. Burnet wrote a "Treatise on Painting," and other works on art. In 1860 he was placed on the Civil List. Died at Stoke Newington on April 29th, 1868.

94. Cottage near Hastings.
8¼ by 12⅞. Dated 1809. *In circulation. Sheepshanks Gift.*

BURNEY, Edward Francis.

Born at Worcester in September, 1760; was sent in 1776 to London, where he entered the Royal Academy Schools, and became a friend of Sir Joshua Reynolds; exhibited at the Royal Academy from 1780 to 1803. Painted portraits, including that of his relation, Frances Burney, author of "Evelina," but is chiefly known as a book illustrator. Died in Wimpole Street, London, in 1848.

26–'78. A Lady at her Toilette.
4¾ by 2⅞. Book-illustration.

BURTON, Sir Frederick William, R.H.A., H.R.W.S., F.S.A.

Born on April 8th, 1816, at Corofin House, on Inchiquin Lake, county Clare; was a son of an amateur landscape painter. In 1828 he began drawing at Dublin under the brothers Brocas. He attracted the attention of George Petrie, landscape painter and archæologist, by whom he was influenced for a time. In 1837 he became an Associate of the Royal Hibernian Academy, and in 1839 a Member. He chiefly painted miniature and water-colour portraits. He first exhibited at the Royal Academy in 1842. From 1851 to 1858 he studied in Germany, and obtained repute by his "Widow of Wöhlm" and "Peasantry of Franconia waiting for Confession." In 1854 he became an Associate, and in 1855 a Member of the Old Water Colour Society; he resigned in 1870, but was elected an Honorary Member in 1886; from 1874 to 1894 he was Director of the National Gallery. He died at Kensington, on March 16th, 1900.

73–'02. The Chapel of St. Eucharius, Nuremberg.

21⅞ by 14⅞. Signed.

BURTON, William Paton.

Born in 1828 at Madras; was the son of Captain William Paton Burton, an officer in the Indian Army. He was educated at Edinburgh, and entered the office of David Bryce, an Edinburgh architect; but he eventually devoted himself to landscape painting in water-colours. He travelled much in Egypt and on the Continent, and made many drawings of river scenery and old buildings. He also executed many studies of Surrey and Sussex landscape. He exhibited from 1862 to 1883 at the Royal Academy, Suffolk Street, the Institute of Painters in Water Colours (now the Royal Institute) and elsewhere. Died at Cults, Aberdeen, on December 31st, 1883.

159–'00. The Harvest.

5¾ by 8¾. Signed, and dated 1865.

BUSS, Robert William.

Born in London on August 29th, 1804. He was the son of an engraver and enameller, with whom he served as an apprentice for six years. He early showed a talent for art and became a pupil of G. Clint, A.R.A. At the beginning of his career he executed many theatrical portraits, and drew illustrations for Cumberland's "British Drama;" later he took to drawing humorous subjects, and designed

many book illustrations. He exhibited from 1826 to 1859 at the Royal Academy, British Institution, Suffolk Street, etc. In 1833 he became a Member of the New Water Colour Society (now the Royal Institute), but shortly afterwards resigned. He contributed "Prince Henry and Judge Gascoigne" to the Westminster Hall Competition of 1845. For a time he edited the *Fine Art Almanack*. Died at Camden Town on February 26th, 1875.

D 118-'88. Character Studies—Seven Heads.
14⅛ by 9½. *In the Art Library.*

BUTLER, Miss Mary E.

23-'78. Blackberry Blossom.
11 by 8¼. Signed.

24-'78. Oleander Blossom.
6 by 9. Signed. *In circulation.*

BYRNE, Miss Anne Frances.

Born in London in 1775; was the daughter of William Byrne, a landscape engraver. Exhibited from 1796 to 1833 at the Royal Academy (1796–9), Old Water Colour Society, British Institution and Suffolk Street. Was elected an Associate of the Old Water Colour Society in 1805 and a Member in 1809, but resigned in 1812 and again became a Member in 1820; resigned for the second time in 1834. Died on January 2nd, 1837.

1357-'74. Grapes and Strawberries.
7½ by 10⅜. *In circulation.*

1358-'74. Flowers and Grapes.
15¾ by 16½. Signed at back, and dated 1826.

BYRNE, John.

The youngest child of William Byrne, landscape engraver; born in 1786. He at first followed his father's profession, but afterwards took to landscape painting in water colours. He exhibited at the Royal Academy (1822–43), Old Water Colour Society, British Institution and Suffolk Street, his last work appearing in 1847. In 1827 he was elected an Associate of the Old Water Colour Society. He went to Italy in 1833 and studied there for four years; on his return he exhibited Italian views. Died on March 11th, 1847, and was buried at Kensal Green.

434. The Ferry at Twickenham.

Exhibited in 1830 at the Old Water Colour Society.

22¾ by 34⅛.

1356–'74. Italian Landscape, with Monastery.

15¾ by 20¾. *In circulation.*

CALDECOTT, Randolph, R.I.

Born at Chester on March 22nd, 1846, his father being an accountant; was educated at the King's School; while a schoolboy he received two prizes for drawing from the Science and Art Department. He became a bank clerk at Whitchurch, Shropshire, and afterwards at Manchester, where he drew for local periodicals (1868–9); he came before a London public in February, 1871, in *London Society*. He settled in London in 1872; his first drawing in *Punch* appeared in that year, and he also began to draw for the *Graphic*. He illustrated Washington Irving's "Old Christmas" (1875), and "Bracebridge Hall" (1876). His well-known children's coloured picture books were published from 1878 to 1885. Caldecott exhibited from 1872 to 1885 at the Royal Academy, Royal Institute, and elsewhere, becoming a Member of the Institute (now the Royal Institute) in 1882. He executed some bronze models. Ill-health obliged him to winter in Florida in 1885, and he died at St. Augustine on February 12th, 1886.

292–'86. John Gilpin riding to Edmonton.—*Cowper*, "John Gilpin."

10 by 14. *In circulation.*

293–'86. Fox-hunting—Going in to Cover.

8 by 13.

294–'86. Fox-hunting—Full Cry.

9½ by 15. *In circulation.*

295–'86. Diana Wood's Wedding—Returning from Church.

"There was snow on the ground, although winter was nearly over, and Mr. Mallow—you remember him—with a number of his cronies in hunting apparel escorted us home from church." *Diana Wood's Wedding* (*The Graphic*, Christmas number, 1883).

This drawing was reproduced in colours in the Christmas number of *The Graphic*, 1883.

5½ by 9½.

295*a*–'86. DIANA WOOD'S WEDDING—THE DEPARTURE.

"We went off in a chaise, and the good, kind men gave a right musical 'Gone away!' Robert says he heard a 'Who-hoop!' also, which he supposes was meant for him."
Diana Wood's Wedding (*The Graphic*, Christmas number, 1883).

This drawing was reproduced in colours in the Christmas number of *The Graphic*, 1883.

8½ by 14.

296 to 296*c*–'86. THE RIVALS. Four drawings reproduced in *The Graphic*, Christmas, 1879.

Each 5½ by 10¾. *In circulation.*

297–'86. FOX-HUNTING IN SURREY.

15⅜ by 23¾. Signed.

D. 853–'86 to D. 945–'86. SKETCHES FOR ÆSOP'S FABLES (86).

Water-colour, etc. *In the Art Library.*

D. 5–'99. OUR DOGS.

4 by 6⅛. *In the Art Library.*

D. 6–'99. BRIGHTON LADIES.

7¾ by 10⅛. *In the Art Library.*

The Art Library also contains some pen and pencil drawings by Randolph Caldecott.

CALDERON, Philip Hermogenes, R.A.

Born at Poitiers on May 3rd, 1833; was the son of the Rev. Juan Calderon, Professor of Spanish Literature at King's College, London, and a descendant of the Spanish poet Calderon. Was articled to a civil engineer, but decided to devote himself to art, and studied at Leigh's School. He afterwards went with H. S. Marks to Paris and became a pupil of F. E. Picot. Returning to England he exhibited from 1853 at the Royal Academy, Suffolk Street, the British Institution, etc. His works are mostly subject pictures and portraits. Calderon was elected A.R.A. in 1864, R.A. in 1867, and Keeper of the Royal Academy in 1887. He died on April 30th, 1898.

F. 88. A STAGE BRAVO.

4¼ by 4¼. Pen and ink. *Forster Bequest.*

CALLCOTT, Sir Augustus Wall, R.A.

Born at Kensington on February 20th, 1779; was a brother of Dr. Callcott, the musical composer. After being a chorister at Westminster Abbey, he took up musical studies;

but he eventually abandoned music for painting, being moved, it is said, by admiration for some of Stothard's drawings. He became a student of the Royal Academy in 1797, and a pupil of Hoppner, and took up portrait painting; but later he devoted himself to painting landscapes, coast scenes, and subject pictures. The style of his landscapes somewhat resembles that of Claude Lorrain. Callcott exhibited at the Royal Academy from 1799, becoming A.R.A. in 1806 and R.A. in 1810. In 1827 he visited Italy. In 1837 he was knighted by Queen Victoria. Callcott died at Kensington on November 25th, 1844, and was buried in Kensal Green Cemetery.

4. Studies of Composition, 8 in one frame.

Of various sizes. Pencil. *In circulation.* *Sheepshanks Gift.*

5. Lugger making for the Mouth of a Harbour.

10⅜ by 15⅞. Pencil. *Sheepshanks Gift.*

6. Coast Scene—Fishing Smack Lying to.

15⅛ by 21½. Indian ink and chalk.

In circulation. *Sheepshanks Gift.*

7. Rocks and Sea—Isle of Wight.

14¾ by 19⅜. Chalk. *In circulation.* *Sheepshanks Gift.*

8. Greenwich Hospital.

4¼ by 5⅞. Indian ink. *Sheepshanks Gift.*

9. The Abbey and Nungate Bridge, Haddington, East Lothian.

14 by 25½. Indian ink. *Sheepshanks Gift.*

610–'70. View in Yorkshire—River and Cattle.

30 by 15¾. *In circulation.* *Parsons Bequest.*

2968–'76. View in Italy.

10¼ by 12½. Pen and Indian ink. *William Smith Bequest.*

2969–'76. Roadside Cottages.

9¼ by 13⅝. *William Smith Bequest.*

207–'87. View in North Wales—Valley of the Mawddach River with Cader Idris in the distance.

27 by 41½. Date about 1820.

319–'91. Landscape: Evening.

13½ by 24¼.

987–'01. Verona.

15½ by 20¾. Reed pen on tinted paper. Signed, and dated 1835.

In circulation.

D. 137–'88. Sea-piece with (? Dutch) Shipping.

12¾ by 20⅝. Sepia. *In the Art Library.*

D. 338–'88. Coast Scene with Boats and Figures.

6 3/16 by 8¾. *In the Art Library.*

The Forster Collection also contains one pencil drawing and one pen and ink drawing by Callcott.

CALLOW, William, R.W.S., F.R.G.S.

661. Souvenirs de Rosenau, the birthplace of H.R.H. the Prince Consort, husband of Queen Victoria.

Five sketches, of various sizes, made in 1863. *In circulation.*

1476–'69. Brig at anchor, and Boats alongside.

6⅜ by 9⅜. Signed. *In circulation. Townshend Bequest.*

1495–'69. On the Thames.

7¼ by 10⅛. Signed. *In circulation. Townshend Bequest.*

2988–'76. Coast Scene.

8⅝ by 14. Signed, and dated 1869. *William Smith Bequest.*

3021–'76. Old Houses, Berncastel, on the Moselle.

19¾ by 13⅛. Signed, and dated 1847. *William Smith Bequest.*

3060–'76. Market Place, Frankfort.

13 by 19. Signed, and dated 1863. *William Smith Bequest.*

1792–'00. Mont Richard on the Cher (Cher et Loire).

9⅛ by 12½. Signed, and dated 1839. *Ashbee Bequest.*

F. 52. Leaning Tower, Bologna.

16 by 12⅝. Signed, and dated 1864. *Forster Bequest.*

See also page 409.

CALVERT, Charles.

Born in 1785 at Glossop Hall, Derby, where his father, an amateur painter, was agent to the Duke of Norfolk. He became a cotton merchant, but left that profession to take up art. He devoted much of his time to teaching. He painted both in oils and water-colours, his chief subjects being landscapes. He was instrumental in founding the Royal Manchester Institution, where he subsequently gained gold and silver medals. Died at Bowness, Westmorland, in 1852.

114–'98. View on the Thames, with Windmill and Boats.

9¾ by 15⅞. Signed on the back, and dated 1812.

CALVERT, Frederick.

The date of his birth is not known. He exhibited six works at the British Institution and Suffolk Street between 1827 and 1844, contributed articles and illustrations of antiquities to the *Archaeological Journal* and published four of his own drawings of Tintern Abbey in 1815, as well as "Lessons on Landscape" and other illustrated works. He died about 1845.

271–'71. Mount Etna, Sicily.

14¼ by 27¾. Signed. *In circulation.*

429–'73. Ryde, Isle of Wight.*

4⅞ by 7¾. Signed.

430–'73. Shorwell, Isle of Wight.*

4⅞ by 7¾. Signed.

* Engraved in aquatint by Percy Roberts in *The Isle of Wight Illustrated*, 1846.

CAMPION, George B.

Born in 1796. His art was mainly topographical, and several of his views were published, but he also painted genre scenes. In 1834 he became a Member of the New Water Colour Society (now the Royal Institute), where several hundred of his works appeared, and he exhibited occasionally at Suffolk Street. Campion was for a time a drawing master at the Woolwich Military Academy. He was the author of "The Adventures of a Chamois Hunter." He resided for many years at Munich, where he died in April, 1870.

1501–'69. Boy with Rabbits.

16 by 10. Signed. *In circulation. Townshend Bequest.*

982–'01. Welsh Mountainous Scene.

13⅞ by 20¾.

CARLILL, Stephen Briggs.

Formerly at the Hull School of Art, and an Examiner under the Department of Science and Art, now the Board of Education. He exhibited at the Royal Academy from 1888, and also at the Royal Institute. He took up farming in South Africa, and was killed by Kaffirs in 1903.

D. 1020–'04. South African Insects.

6 13/16 by 4 5/16. *Given by Mr. T. Armstrong, C.B.*

S. ex. 2 to 4–'85. Studies of Animals.

Each, 10¼ by 14⅛. *In circulation.*

CARMICHAEL, James Wilson.

Born at Newcastle-on-Tyne in 1800; went to sea at an early age, but was subsequently apprenticed to a shipbuilder, and employed in drawing and designing. His earlier works were executed in water-colours, but about 1825 he began to paint also in oils. His marine pictures were highly esteemed in the North of England. Carmichael exhibited at the Royal Academy from 1835 to 1859, and also at the British Institution, Society of British Artists, and elsewhere. About 1845 he came to London. During the Crimean war he visited the Baltic in a warship, and made sketches which were engraved in the *Illustrated London News*. Later he removed from London to Scarborough, and died there on May 2nd, 1868.

193–'83. The Houses of Parliament in the course of Erection; exterior view.

11½ by 17¼. Signed.

318–'95. Shipping.

10¼ by 14⅜. Signed, and dated 1841. *In circulation.*

319–'95. Shipping.

10¼ by 14⅜. Signed, and dated, 1841.

CARPENTER, John.

65–'80. "Parting Company" off the Eddystone.

4 by 6⅜. Sepia. Painted about 1827.

66–'80. Folkestone Harbour with Shipping; Shakespeare's Cliff in the Distance.

4 by 6⅜. Sepia. Painted about 1827.

67–'80. Shakespeare's Cliff, Dover.

4 by 6⅜. Sepia. Painted about 1827.

68–'80. Entrance to Dover Harbour.

4 by 6⅜. Signed. Sepia. Painted about 1827.

CARPENTER, William.

Son of W. H. Carpenter, keeper of prints and drawings at the British Museum; his mother, *née* Margaret S. Geddes, was an artist. Lived for many years in India, where he adopted native costume; painted Indian scenes and portraits of prominent natives; was also an etcher. Died at 19 Park Road, Forest Hill, at an advanced age, on June 27th, 1899.

33–'82 to 166–'82. PICTURES OF INDIAN SUBJECTS, including scenes at or near

Ambála.	Gobardhan.	Marttand.	Rhotass Fort.
Amritsar.	Hari Parbat.	Mattra.	Sherkote.
Baramula.	Islamabad.	Miranzaie.	Simla.
Benares.	Jhelam, The.	Nishat Bagh, The.	Sopur.
Bhanujar.	Jumna, The.	Nowshera.	Srinagar.
Char Chumar, The.	Kohat.	Pandrenton.	Thannah.
Dig.	Lahore.	Payech.	Tukht-i-Suleiman.
Ganges, The.	Manus Bul.	Peshawar.	Wulur Lake.

and portraits of

Gholab Singh, Maharajah.	Osman Khan.
Imam-u-din, Nawab Sheik.	Rumbir Singh.
Iskardo, Rajah of.	Shere Surun.
Jowahir Singh, Rajah.	Tej Singh, Rajah.

Various sizes. *Exhibited in the Indian Section of the Museum.*

CARPENTER, Mrs. William Hookham (Miss Margaret Sarah Geddes).

Born at Salisbury in 1793; was the daughter of a Captain Geddes. She first studied art from the collections at Longford Castle, near Salisbury, the seat of the Earl of Radnor. In 1814 she came to London, and in 1817 married W. H. Carpenter, keeper of prints and drawings at the British Museum. Her exhibits, chiefly portraits, appeared at the Royal Academy, British Institution, and elsewhere, from 1814 to 1866. Died in London on November 13th, 1872.

95. STUDY FROM NATURE.

6⅛ by 9. *Sheepshanks Gift.*

CARTER, H. B.

Born at Scarborough. Worked chiefly in the West of England. Exhibited at the Royal Academy, British Institution and Suffolk Street, 1827–30.

686–'77 to 688–'77. CONSTRUCTION OF DOCKS.

Each 14¼ by 21. Signed, and dated 1827.

No. 686 in circulation.

CARTER, Hugh, R.I.

Born in 1837. Exhibited during the period 1859–1903 at various London exhibitions, including those of the Royal Academy (1859–1902), the Institute (Royal

Institute), of which he became an Associate in 1871 and a Member in 1875, and the Institute of Oil Painters, of which he was a Member. His subjects included genre scenes, portraits and topographical views. Died in 1903.

D.1–'05. Group of Buildings and Gondolas at Venice.
14⅜ by 10½. Signed. *Given by Mr. Ronald Carter.*

D.2–'05. Interior of the Capuchin Convent at Albano.
10⅛ by 14⅛. Signed. *Given by Mr. Ronald Carter.*

CARTER, John, F.S.A.

Born on June 22nd, 1748. He was an occasional exhibitor from 1765 to 1794 at the Incorporated Society of Artists, Free Society and Royal Academy, draughtsman to the Society of Antiquaries, an enthusiastic writer on Gothic architecture, an extensive contributor to the *Gentleman's Magazine* and the author of various archæological works. From 1774 to 1786 he made drawings for the *Builder's Magazine.* He was also passionately fond of music and wrote two operas. Died in Eaton Street, Pimlico, on September 8th, 1817, and was buried at Hampstead. He left a large collection of drawings and antiquities which were sold at Sotheby's in 1818.

168–'75. West Front of Strassburg Cathedral. The south-west spire, shown in the drawing, has not been built.
12¾ by 9. Pen and Indian ink.

136–'90. Edward the Confessor's Chapel, Westminster Abbey.
6¼ by 8½.

CARTER, William.

Exhibited landscapes at the Royal Academy, British Institution and Suffolk Street, 1836–76.

A.L. 5847. View on the Thames near Sonning.
11⅞ by 18⅞. Signed. *In the Art Library.*

CASEY, William Linnæus.

Born at Cork in 1835; was the son of a gardener. He studied at the Cork School of Art and afterwards at the School of Design at Marlborough House. From 1851 to 1856 he was the Master of the School of Art at Limerick, and subsequently of St. Martin's School of Art, London. He contributed occasionally to exhibitions in London and in Ireland. Died in London on September 30th, 1870.

775–'70. A Contadina reposing.

17½ by 21. *In circulation.*

776–'70. Street in Dinan, France.

13 by 9⅜. *In circulation.*

777–'70. Street in a Town in Normandy(?).

13½ by 9⅞. *In circulation.*

778–'70. Barneluith Park.

After A. Fraser, R.S.A., *q.v.*

6½ by 10⅝. *In circulation.*

CASHIN, F.

57–'87. Street in Bristol, showing the Tower of the Church of St. Mary Redcliffe.

11½ by 7¾. Signed, and dated 1825.

CATTERMOLE, Charles, R.I., R.B.A.

Born in 1832; was a nephew of George Cattermole. He exhibited from 1858, chiefly at the Institute (now the Royal Institute), of which he became an Associate in 1863 and a Member in 1870, and at the Royal Society of British Artists, of which he was a Member; he also exhibited at the Royal Academy (1862) and the British Institution, and was for a time a Member of the Institute of Painters in Oil Colours. He painted figure subjects in oils and water-colours, and drew some illustrations for books. Died on August 21st, 1900.

1096–'86. Cavalry escorting Prisoners.

5⅜ by 14. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1105–'86. The Challenge; a lady interposing between two cavaliers.

13⅜ by 10¼. Signed, and dated 1862.

Dixon Bequest (*Bethnal Green Museum*).

1116–'86. Dame Quickly, Nym and Bardolph.—*Shakespeare*, "Henry V.," Act II., Scene 1.

8½ by 6⅝. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

CATTERMOLE, George.

Born at Dickleburgh, near Diss, on August 8th, 1800; was placed with John Britton about 1814. Exhibited from 1819 to 1850 at the Royal Academy (1819–27), British Institution and Old Water Colour Society, becoming an Associate

of the last-named in 1822 and a Member in 1833. In 1852 he withdrew from the society, and took up painting in oils, but he subsequently returned to water-colours. He contributed illustrations to "Barnaby Rudge" and other novels by Dickens, to his brother Richard's "Historical Annual," which described the Civil War, and to the "Waverley Novels." At the Paris Exhibition of 1855 he was awarded a "grande médaille d'honneur," and he was a member of the Amsterdam Academy and the Belgian Water Colour Society. Cattermole's romantic subjects show imagination and power and are essentially dramatic; he had great inventive capacity, but his work is somewhat unequal. Died at 4, Cedars Road, Clapham Common, on July 24th, 1868.

503. HAMILTON OF BOTHWELLHAUGH about to shoot the Regent Murray, at Linlithgow on January 23rd, 1570.

16⅜ by 11¾. *Ellison Gift.*

504. THE RAISING OF LAZARUS.

16 by 25¼. *Ellison Gift.*

505. CELLINI AND THE ROBBERS.

11⅞ by 16¾. *Ellison Gift.*

506. PIRATES AT CARDS.

12¼ by 18¾. *Ellison Gift.*

507. LADY MACBETH.

Lady Macbeth. . . . "Had he not resembled
My father as he slept, I had done't."
Shakespeare, *Macbeth*, Act II., Scene 2.

13¼ by 9¼. Signed, and dated 1850. *Ellison Gift.*

508. THE ARMOURER'S TALE.

10⅜ by 14⅞. *Ellison Gift.*

509. LANDSCAPE WITH CASTLE AND TREES.

19⅝ by 14⅝. *Ellison Gift.*

1434–'69. HAMILTON OF BOTHWELLHAUGH about to shoot the Regent Murray. *See* No. 503 above.

16½ by 11½. Signed. *In circulation. Townshend Bequest.*

1449–'69. KNIGHT AND LADY.

16½ by 11. Signed. *In circulation. Townshend Bequest.*

1453–'69. INTERIOR OF A CHURCH, SPAIN.

7¼ by 10. *In circulation. Townshend Bequest.*

1454–'69. INTERIOR OF A BARONIAL HALL.

13⅛ by 17½. Signed. *In circulation. Townshend Bequest.*

1465–'69. Forest Glen, with travellers approaching an ambuscade.

11¼ by 18⅛. *In circulation. Townshend Bequest.*

1503–'69. Knight and Page.

11⅜ by 8⅛. Signed. *In circulation. Townshend Bequest.*

1521–'69. The Silent Warning.

11½ by 15¾. Signed, and dated 1841.

In circulation. Townshend Bequest.

1015–'73. Macbeth Instructing the Murderers employed to Kill Banquo.—*Shakespeare*, "Macbeth," Act II., Scene 1.

13⅜ by 19⅜. *Ellison Gift.*

1016–'73. The Diet of Spires, April 19th, 1529.

28⅜ by 39⅜. *Ellison Gift.*

1017–'73. Charles I. and his Secretary.

10 by 14. *Ellison Gift.*

1135–'86. Combat on a Bridge.

26½ by 36½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1148–'86. The Rival's Departure.

15 by 20¾. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1202–'86. Grace in the Refectory.

26½ by 36½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1748–'00. The Monks' Library.

13 by 19⅞. *Ashbee Bequest.*

1774–'00. The Attack.

19⅜ by 14⅜. *Ashbee Bequest.*

1798–'00. Don Quixote in his Study.

"At times when he was idle, which was most part of the year, he gave himself up to the reading of tales of chivalry, with such relish, that he nearly forgot all the sports of the field and even the management of his domestic affairs."—Cervantes, *Don Quixote*, Book I., chapter 1 (Jarvis's *Translation*, ed. 1840).

11¾ by 14¾. *Ashbee Bequest.*

F. 53. The Grave of "Little Nell."

"They found, one day, that he had risen early, and, with his knapsack on his back, his staff in hand, her own straw hat, and little basket . . . was gone . . . And thenceforth, every day, and all day long, he waited at her grave for her."

Dickens, *The Old Curiosity Shop*, Chapter 72.

A wood-engraving similar to the above drawing faces page 331 of the "Charles Dickens" edition of *The Old Curiosity Shop*, published by Chapman and Hall in 1867.

14⅝ by 19⅜. *Forster Bequest.*

F. 54. Haddon Hall, Derbyshire.
$22\frac{3}{8}$ by $15\frac{5}{8}$. *Forster Bequest.*

F. 55. Sir Thomas Wentworth (afterwards Earl of Strafford) and John Pym at Greenwich, 1628.
8 by $6\frac{1}{2}$. Painted in conjunction with F. W. Topham, *q. v.*
Forster Bequest.

F. 88. Portrait of Himself.
$1\frac{3}{4}$ by $1\frac{1}{4}$. Pencil. *Forster Bequest.*
See also page 411.

CATTON, Charles, Jun.

Born in London on December 30th, 1756. Studied under his father, Charles Catton, R.A., and at the Royal Academy Schools. He exhibited at the Royal Academy from 1776 to 1800; in 1793, in conjunction with Burney, he illustrated "Gay's Fables." He was best known for his topographical views and for his drawings of animals. In 1804, having acquired wealth, he emigrated with his family to America, where he died on April 24th, 1819.

622. Four small Drawings of Animals for Book Illustrations.
Each 2 by $2\frac{5}{8}$.

CHALON, Alfred Edward, R.A.

A brother of J. J. Chalon, R.A.; was born at Geneva on February 15th, 1780, and brought at an early age to London. He entered as a student at the Royal Academy in 1797; he exhibited there from 1801 to 1860, being elected A.R.A. in 1812 and R.A. in 1816. He painted good miniatures on ivory in early life, and became a fashionable painter of full-length water colour portraits, usually about 10 or 15 inches high; the latter were drawn with a dash and dramatic vigour which lent special interest to his portraits of opera singers and dancers, most of which were engraved. He also painted subject pictures in oils. Alfred Chalon helped to found the Sketching Society in 1808, and was painter in water-colours to Queen Victoria. Died at Campden Hill, Kensington, on October 3rd, 1860, and was buried at Highgate.

470. Flora and Zephyr.
A "Sketching Society" subject.
$17\frac{1}{2}$ by 12. *In circulation.*

455–'75. Garden Front of Mr. Robert Vernon's House at Twickenham.
17¼ by 14¼.

30–'02. Louis Antoine Jullien (1812–1860), musical conductor.
21 by 14. Signed, and dated 1841.

The Art Library contains some chalk drawings by A. E. Chalon, R.A.

CHALON, John James, R.A.

Born at Geneva on 27th March, 1778; was brought to England in 1789 by his father, who was appointed French Professor at Sandhurst. He was placed in a business house, but abandoned a mercantile career to take up art. In 1796 he became a student at the Royal Academy, where he exhibited his first picture in 1801; he also exhibited at the British Institution and Old Water Colour Society; was an Associate of the latter from 1805, and a Member from 1807 to 1812. In 1808 he helped to found the Sketching Society. Chalon's subjects include landscape, marine views, animals and figure-pieces. He was elected A.R.A. in 1827 and R.A. in 1841. He died at Kensington on November 14th, 1854, and was buried at Highgate.

471. Flora and Zephyr.
A "Sketching Society" subject.
12⅞ by 17¾. *In circulation.*

568. Welsh Landscape.
27⅝ by 36. Signed, and dated 1806. *In circulation.*

569. River Scene.
27⅝ by 42¾. Signed.

570. River Scene in Devonshire.
18½ by 25. Signed, and dated 1808. *In circulation.*

54–87. Hampstead Heath.
6⅞ by 13¼. *In circulation.*

137–90. Street Scene, Erith, Kent.
12 by 16⅜. Signed, and dated 1808.

319–'00. Landscape with Water-mill and Figures.
24½ by 21. Signed.

A.L. 4619. A River Scene.
12¼ by 16⅞. Sepia and Indian ink. *In circulation.*

The Art Library contains a chalk study by J. J. Chalon, R.A.

CHAMBERS, George.

Born at Whitby in 1803. He was the son of a seaman and went to sea at the age of ten, but his master, noticing his artistic ability, cancelled his indentures to allow him to devote himself to painting. Chambers became a house painter at Whitby and spent his leisure time in taking drawing lessons and painting shipping scenes. Subsequently he worked his way to London on a trading vessel, and assisted T. Horner in the production of his panorama of London. Afterwards he worked as a scene-painter at the Pavilion Theatre. He exhibited from 1827 to 1840 at the Royal Academy, British Institution, Old Water-Colour Society and elsewhere, becoming an Associate of the Old Society in 1834 and a Member in 1835. His subjects were mainly river and coast scenery and naval engagements. A promising career was cut short by his death on October 29th, 1840.

510. A Windy Day—Boats in a Gale.
9⅜ by 14⅛. *Ellison Gift.*

511. On the Thames.
8 by 11. Signed, and dated 1833. *Ellison Gift.*

2949–'76. Sunderland Harbour—Moonlight.
6 by 10⅛. *William Smith Bequest.*

2950–'76. Old Men-of-War at Anchor—Boats in a Gale.
8¾ by 13⅝. Signed, and dated 1837. *William Smith Bequest.*

1137–'86. Rocky Shore, with dismantled Vessel.
10¾ by 15½. Signed, and dated 1838.
Dixon Bequest (Bethnal Green Museum).

61–'94. Sea-piece.
8 by 11⅝. *In circulation.* *Given Mr. J. E. Taylor.*

23–'00. At the Nore.
13½ by 20¼. *Given by Mr. James Orrock, R.I.*

1714–'00. View of Whitby.
9½ by 13½. *Ashbee Bequest.*

1789–'00. Seascape.
7⅞ by 10⅝. *Ashbee Bequest.*

D. 150–'90. View of Whitby, with Stranded Vessel.
7¾ by 10. Sepia. Dated 1838. *In the Art Library.*

CHASE, John.

Born in John Street, Fitzroy Square, in 1810 ; received instruction from Constable ; subsequently studied architecture. Exhibited views of churches, etc. at the British Institution from 1826, at the Royal Academy from 1834 to 1870, and very largely at the New Water Colour Society (now the Royal Institute) of which he became a Member in 1834. Died at 113, Charlotte Street, Fitzroy Square, on January 8th, 1879.

1432–'69. Windmills by a River.

9½ by 16. *Townshend Bequest.*

CHASE, Miss Marian, R.I.

Born in 1844 ; was a daughter of John Chase and Mary Ann Chase (*née* Rix), who were both Members of the New Water Colour Society (now the Royal Institute). Exhibited from 1866, chiefly at the Institute (now the Royal Institute), of which she became an Associate in 1875 and a Member in 1879 ; exhibited also at the Royal Academy (1866–77) and Suffolk Street. Died in 1905.

1106–'86. Wild Flowers.

12⅛ by 9⅝. Signed, and dated 1872.

Dixon Bequest (*Bethnal Green Museum*).

CHINNERY, George, R.H.A.

Practised both in oils and water-colours. Exhibited miniatures at the Royal Academy from 1791. Was living in Dublin in 1798 and was elected a member of the Royal Hibernian Academy. Subsequently he spent over fifty years in China and India. He was greatly esteemed as a portrait painter, and painted Chinese river scenes with much spirit. Died at Macao in 1857 (?).

135–'82. Coast Scene, with group of Figures near a Wall.

6¼ by 8⅞. Signed, and dated 1801.

See also the Catalogue of Miniatures

CHISHOLM, Alexander.

Born at Elgin, Scotland, in 1792 or 1793. He was apprenticed to a weaver at Peterhead, but being fond of drawing he went to Edinburgh when about twenty years of age, and was patronised by the Earl of Buchan. For a

time he was an art teacher in Edinburgh, and in 1818, assisted by his patron, he removed to London. In 1820 he first exhibited at the Royal Academy; his earliest contributions were portraits, followed later by genre and historical scenes. He also exhibited at the Old Water Colour Society, of which he was elected an Associate in 1829, and elsewhere. He drew illustrations for the "Waverley Novels" and other works. Died at Rothesay, on October 3rd, 1847.

2958–'76. THE PEDLAR.

13¾ by 10⅞. *William Smith Bequest.*

1940–'00. THE CUT FOOT.

11¾ by 15¾.

CIPRIANI, Giovanni Battista, R.A.

Born at Florence in 1727; received instruction from Hugford, an English painter living there. In 1750 he went to Rome, and in 1755 was induced by Sir W. Chambers and Wilton the sculptor to come to England. Associating himself with his countryman Bartolozzi, he gained a widespread reputation by Bartolozzi's engravings from his works. In 1768 he was one of the foundation members of the Royal Academy, and he was an exhibitor there until 1779. He was a fertile and graceful designer of the human figure, and his industry must have been equal to his talent, to judge by the large number of drawings and paintings which he executed. He died at Hammersmith in December, 1785. His friend Bartolozzi erected a monument to his memory in the Chelsea Burial Ground, King's Road.

1737–'71. THE TRIUMPH OF CUPID.

4⅛ by 6⅞. *William Smith Gift.*

1738–'71. THE JEALOUSY OF DARNLEY.

10½ by 13. *William Smith Gift.*

2926–'76. "COMEDY."

10⅞ by 9⅜. Pen and sepia. Signed, and dated 1782.

William Smith Bequest.

97 and 97*a*–'92. VENUS BINDING HER HAIR WITH A GARLAND, ATTENDED BY CUPIDS.

With engraving by F. Bartolozzi, R.A.

5 by 4¼. Signed. *In circulation.*

97*b*–'92. APOLLO WITH HIS LYRE, WITH MERCURY AND A MUSE.

Diam. 4 5/16. *In circulation.*

507–'92. Richard, Duke of York, taking leave of his Mother, Elizabeth Woodville, in the Sanctuary, Westminster.

$10\frac{3}{4}$ by $14\frac{1}{2}$. Signed, and dated 1785.

F. 56. Two Angels.

$11\frac{1}{4}$ by 9. Pencil and crayon. *Forster Bequest.*

F. 57. Three Cupids.

$13\frac{1}{4}$ by $10\frac{3}{8}$. Pencil and crayon. *Forster Bequest.*

D. 665. Man and Women conversing.

$3\frac{2}{3}$ by $3\frac{2}{3}$. Pen and sepia. *Dyce Bequest.*

D. 666. Figure of a Warrior, partly draped.

$19\frac{5}{12}$ by $13\frac{11}{12}$. Chalk. *Dyce Bequest.*

D. 667. Figure of Hope, with two winged Cupids.

$10\frac{1}{3}$ by $7\frac{5}{6}$. Red chalk. *Dyce Bequest.*

The Art Library contains classical and allegorical compositions and decorative designs by Cipriani.

CLACK, Thomas.

Exhibited at the Royal Academy from 1851 to 1891. Was formerly a master at the National Art Training School (now the Royal College of Art), South Kensington. Died at Hindhead in January, 1907.

A.L. 5002. A Warwickshire Lane.

$9\frac{7}{16}$ by $13\frac{1}{2}$. Signed, and dated 1859. *In the Art Library.*

CLAUSEN, George, R.A., R.W.S.

209–'98. French Peasant Girls Praying.

Sepia and Chinese white.

$9\frac{1}{2}$ by $6\frac{5}{8}$. Signed, and dated 1875. *In circulation.*

CLENNELL, Luke.

Born at Ulgham, near Morpeth, on April 8th, 1781 ; was the son of a farmer. He was first placed with his uncle, a grocer, but in 1797 he was apprenticed to Bewick the wood-engraver, and was afterwards one of his most distinguished pupils. In 1804 he came to London, obtained full employment in wood-engraving, and in 1809 was awarded the gold

medal of the Society of Arts for the Diploma of the Highland Society, after a design by B. West, P.R.A. Soon afterwards he relinquished engraving for painting. He exhibited from 1810 to 1818 at the Royal Academy, British Institution, and Old Water Colour Society, becoming an Associate of the last named society in 1812. He won a premium of 150 guineas offered by the British Institution for the best sketch of the "Decisive Charge of the Life Guards at Waterloo." This and other successes turned his head: he lost his reason in 1817, partially recovered a few years later, relapsed in 1831 and died at Newcastle-on-Tyne on February 9th, 1840.

342. The Press-gang.
11½ by 17⅜. Sepia. *In circulation.*

586. The Sawpit.
15½ by 23. Signed, and dated 1810.
Given by Mr. H. Vaughan.

683. A River Scene.
9 by 15. *In circulation.*

68–'94. Blind Bag-pipe Player.
20½ by 14¼. *In circulation.* *Given by Mr. J. E. Taylor.*

96–'94. Country Toll-bar.
6 by 8⅛. Signed. *In circulation.* *Given by Mr. J. E. Taylor.*

980–'01. A Wayside Inn.
13½ by 15⅛. Signed.

D. 339–'88. Landscape with Ruin.
10⅛ by 14⅛. *In the Art Library.*
The Art Library contains drawings for book illustrations by Clennell.

CLÉRISSEAU, Charles Louis.

An architectural draughtsman, born at Paris in 1722. Studied at Paris and Rome, and was induced by Robert Adam to come to England. He exhibited at the Royal Academy in 1772, and at the Society of Artists till 1790. Walpole describes him as "famous for the beauty and neatness of his drawings from the antique." Clérisseau published some works on French antiquities. He became architect to the Empress of Russia (1783), a Member of the St. Petersburg Academy, and a Chevalier of the Legion of Honour. Returning to France, he lived there until January, 1820, when he died at Auteuil, near Paris.

14–'72. Tivoli.
23½ by 18⅞. Tempera. Signed, and dated 1769.

CLEVELEY, John.

Born at Deptford on December 25th, 1747; his father was probably an artist. Cleveley was instructed in water-colour painting by Paul Sandby, and painted sea views and shipping while holding an appointment at Deptford dockyard; he exhibited with the Free Society of Artists, and at the Royal Academy from 1770. He accompanied Sir J. Banks on his voyage to Iceland in 1772, and was draughtsman to the North Sea expedition of Captain Phipps (afterwards Lord Mulgrave) in 1774. Died on June 25th, 1786.

472. Limehouse Hole.
$5\frac{5}{16}$ by $8\frac{3}{8}$. *In the Art Library.*

1733–'71. Frigate and Dutch Fishing Boats off Dover.
$12\frac{5}{8}$ by $16\frac{3}{8}$. Signed. *William Smith Gift.*

40–'74. River with Shipping.
10 by $13\frac{7}{8}$. Signed. Indian ink. *In circulation.*

316–'87. The Ships of Lord Mulgrave's Expedition of Discovery Embedded in the Ice in the Polar Regions.
14 by 18. Signed, and dated 1774.

CLEVELEY, Robert.

Was the twin brother of John Cleveley, and was accordingly born in 1747. He painted marine views and sea-fights, and exhibited at the Royal Academy from 1780 to 1803; he was marine painter to the Prince of Wales and marine draughtsman to the Duke of Clarence. He was killed by a fall from the cliff at Dover in September, 1809.

66–'94. Sea-piece, with Shipping.
11 by $16\frac{3}{8}$. Signed, and dated 1790.
Given by Mr. J. E. Taylor.

342–'72. English Ships of War.
$9\frac{1}{2}$ by $15\frac{1}{4}$. *Attributed to* Robert Cleveley. *In circulation.*

343–'72. English Ships of War, one Firing a Salute.
$9\frac{1}{2}$ by $15\frac{1}{4}$. *Attributed to* Robert Cleveley.

COKE, Alfred Sacheverell.

Exhibited occasionally from 1869 to 1892 at the Royal Academy and elsewhere.

519–'69. Eros and Ganymede.
8 by $10\frac{1}{2}$. Exhibited in 1869.

COLE, George Vicat, R.A.

Born at Portsmouth on April 17th, 1833; was the son of an artist. During his early years he worked in his father's studio and copied pictures by Turner, Constable and Cox; he also sketched much from nature. As early as 1852 he exhibited at the British Institution and Suffolk Street, and in 1853 at the Royal Academy. In 1859 he became a Member of the Society of British Artists, but resigned in 1864; he was elected A.R.A. in 1870 and R.A. in 1880, and exhibited at the Academy for the last time in 1892. He painted many views of the Thames. Died at Campden Hill House, Kensington, on April 6th, 1893.

56–'94. On the Arun, Stoke, Sussex.
11⅝ by 17⅝. Signed, and dated 1869.

COLEMAN, Miss Helen Cordelia.

See **Angell, Mrs. Thomas William.**

COLEMAN, William Stephen.

Born in 1829 or 1830. Was educated as a surgeon, but never practised. Was a keen naturalist; collaborated with Harrison Weir, Wolf and others in illustrating works on natural history by the Rev. J. G. Wood. Drew for the "Illustrated London Almanack" and designed the present heading of the *Field* newspaper. Began to experiment in pottery decoration in 1869; Minton's Art Pottery Studio in Kensington Gore was established under his direction in 1871. Exhibited from 1865 to 1879. Died on March 22nd, 1904.

1100–'86. Girl, with basket of coral, seated near the shore.
12 by 7⅜. Signed. *Dixon Bequest (Bethnal Green Museum).*

COLLET, John.

Born in London about 1725; studied under G. Lambert and at the St. Martin's Lane School; exhibited at the Free Society of Artists from 1761 to 1783, his contributions being mainly humorous pieces, some of considerable merit. Collet "plagiarised Hogarth, but missed his deep moral." Died in Cheyne Row, Chelsea, on August 6th, 1780.

1694–'71. The Asylum for the Deaf.
13¾ by 21⅛. *William Smith Gift.*

111–'73. Promenaders in St. James's Park. The two principal female figures probably represent the beautiful Misses Gunning.
8½ by 13. Indian ink. *In circulation.*

138–'90. Group at a Church Porch.
4¾ by 5⅝. *In circulation.*

508–'92. Night Musicians.
10⅞ by 12½. Signed.

COLLIER, Thomas, R.I.

Born in 1840 at Glossop, Derbyshire; studied for a short time at the Manchester School of Art, but was mainly self-taught. Exhibited in London for the first time at the Society of British Artists in 1863; afterwards at the Royal Academy (1869 and 1870) and the Institute (now the Royal Institute), becoming an Associate of the latter in 1870 and a Member in 1872. He was made a Chevalier of the Legion of Honour in 1878 and won a silver medal at the Paris Exhibition of 1889. Died at Hampstead on May 14th, 1891.

158–'92. On the Blyth, Suffolk.
9¼ by 13½. Signed, and dated 1882.

159–'92. On the Hills, Dolwyddelan, North Wales.
8¾ by 13¼. Signed and dated 1881. *In circulation.*

160–'92. Near Aldborough, Suffolk.
9¼ by 13½. Signed.

171–'92. Southwold, Suffolk.
6½ by 9⅝. Signed. *In circulation.*

55–'94. Arundel Park, Sussex.
13¼ by 20⅞. Signed, and dated 1878.

33–'00. Hills near Loch Awe—Twilight.
6⅞ by 14½. Signed. *Given by Mr. James Orrock, R.I.*

34–'00. Seascape.
9¼ by 13¼. Signed. *Given by Mr. James Orrock, R.I.*

35–'00. Lyminster Church, near Arundel.
9¼ by 13¼. Signed. *Given by Mr. James Orrock, R.I.*

1746–'00. A Common.
6¾ by 9½. Signed. *Ashbee Bequest.*

1775–'00. On the Siabod Flats, North Wales.
10¼ by 14. Signed, and dated 1867.
In circulation. Ashbee Bequest.

COLLIER, Thomas F.

Exhibited at the Royal Academy in 1856 and 1857, and at Suffolk Street till 1874.

A. L. 4382. LANDSCAPE, WITH FARM BUILDINGS.
7¾ by 11¾. *In the Art Library.*

A. L. 4387. LANDSCAPE, WITH TREES AND FIGURES.
12⅞ by 9¾. Signed, and dated (18) 55. *In the Art Library.*

A. L. 4388. LANDSCAPE, WITH CHESTNUT TREE IN FOREGROUND.
9⅞ by 13⅞. Signed, and dated 1855. *In the Art Library.*

A. L. 5004. OLD BUILDINGS, SOUTH KENSINGTON.
12⅛ by 18⅞. *In the Art Library.*

A. L. 5765. GRAVEL PIT AT HAMPSTEAD.
10½ by 15⅞. Signed, and dated 1855. *In the Art Library.*

A. L. 5768. POND AT HAMPSTEAD.
11⅝ by 19. *In the Art Library.*

A. L. 6775. LANDSCAPE, WITH SHED.
9 5/16 by 13⅝. Signed. *In the Art Library.*

The Art Library also contains nine studies of flowers, fruit and trees by T. F. Collier. *See also* No. 338, page 172.

COLLINS, William, R.A.

Born in London on September 18th, 1788; son of a picture dealer; entered as a student at the Royal Academy in 1807; was patronised by Sir George Beaumont and others; painted landscapes, marine views, and pictures of rustic life, chiefly in oils; exhibited at the Royal Academy from 1807 to 1846, becoming A.R.A. in 1814, R.A. in 1820, and Librarian to the Royal Academy in 1840; exhibited also at the British Institution. Collins visited the Continent on several occasions, and is said to have ruined his health by sketching in hot sunshine in Italy. Died in Devonport Street on February 17th, 1847, and was buried in St. Mary's Churchyard, Paddington.

10. THE YOUNG BOAT-BUILDERS.
Pencil sketch for the picture of "Seaford" (*see* Catalogue of Oil Paintings, p. 19). Pencil sketches for the same picture are also contained in William Collins' sketch-book (D. 138–'06), now in the Art Library.
9 by 11¼. *In circulation. Sheepshanks Gift.*

11. Coast Scene.
9¼ by 12⅞. *In circulation. Sheepshanks Gift.*

12. Studies of English Scenery, 4 in one frame.
Various sizes. *In circulation. Sheepshanks Gift.*

13. The River Side.
9⅜ by 7½. *In circulation. Sheepshanks Gift.*

14. Street in Naples.
7⅞ by 6. *In circulation. Sheepshanks Gift.*

598–'70. Kentish Peasant Girls.
14¼ by 11½. *In circulation. Parsons Bequest.*

599–'70. Eu, Normandy.
12¾ by 9. *In circulation. Parsons Bequest.*

2957–'76. Juvenile Shrimpers, Deal.
Lithograp' er in Bowyer's *Fac-similes of Water Colour Drawings*, 1825.
10 by 13. Signed, and dated 1825. *William Smith Bequest.*

57–'94. Salcombe, Devonshire.
3 15/16 by 5½.

A. L. 7265. Sketch for "Happy as a King."
10 by 12½. *In the Art Library. Townshend Bequest.*

D. 499–'89. Seashore Study.
5¼ by 11⅜. Sepia. *In the Art Library.*

D. 1592–'89. Littlehampton—Seashore Study.
8⅛ by 12¼. Signed, and dated 1836. *In the Art Library.*

D. 1593–'89. View near Sorrento, Bay of Naples.
11½ by 11⅜. Unfinished. Signed. *In the Art Library.*

CONEY, John.

An architectural draughtsman and engraver, born in Ratcliff Highway, in 1786; was articled to an architect; exhibited at the Royal Academy from 1805 to 1821. For many years he was engaged in making drawings and engravings for a new edition of Dugdale's "Monasticon Anglicanum"; he painted views of English and Continental architectural subjects, and in 1829 commenced a series of engravings of French, Dutch, German and Italian public buildings, followed by "Architectural Beauties of Continental Europe." Died at Camberwell, on August 15th, 1833.

379–'72. Interior of St. Paul's Cathedral.

11¾ by 7⅞. Sepia. Signed, and dated 1817. *In circulation.*

2945–'76. Interior of Westminster Abbey.

20⅜ by 15½. Signed, and dated 1811 (?).

William Smith Bequest.

CONSTABLE, John, R.A.

Born on June 11th, 1776, at East Bergholt, Suffolk. His father, a wealthy miller, after sending his son to school at Lavenham and Dedham, wished him to enter his own business; but young Constable preferred to go on sketching expeditions with Dunthorne, a village plumber. In 1795 Sir George Beaumont induced his parents to let him study art in London. After an interval at home he returned to London in 1799 and became a student of the Royal Academy, where he first exhibited in 1802. In the summer he used to tour the country making sketches. He was elected A.R.A. in 1819, and R.A. in 1829. In 1824 "The Hay Wain" and two other pictures by Constable were exhibited at the Paris Salon; they exerted a considerable influence on French landscape painting. Constable is described by Leslie as "the most genuine painter of English landscape." He lived for some years at Hampstead, but died in Charlotte Street, Fitzroy Square, on April 1st, 1837, and was buried beside his wife at Hampstead.

42–'73. Study of a nude Male Figure, seated.

21⅛ by 16⅜. Chalk. *In circulation.*
Given by the Rev. R. C. Lattom Browne.

43–'73. Study of a nude Male Figure, standing.

21⅞ by 12. Chalk. *In circulation.*
Given by the Rev. R. C. Lattom Browne.

44–'73. Study of a nude Male Figure, recumbent.

15⅞ by 18⅝. Chalk. *Given by the Rev. R. C. Lattom Browne.*

45–'73. Study of a nude Male Figure, seated.

19⅞ by 13⅜. Chalk. *In circulation.*
Given by the Rev. R. C. Lattom Browne.

261–'76. Stoke-by-Nayland, Suffolk.

5 by 7¼. Indian ink.

1628–'88. Old Sarum.

11½ by 19. *Bequeathed by Miss Isabel Constable, in the joint names of herself, Maria Louisa Constable, and Lionel Bicknell Constable.*

1629–'88. Stonehenge, Wilts.

15 by 23½. *Bequeathed by Miss Isabel Constable, in the joint names of herself, Maria Louisa Constable, and Lionel Bicknell Constable.*

320–'91. Trees at East Bergholt, Suffolk.

23 7/16 by 19½. Pencil. Signed, and dated 1817.

102–'94. Hampstead Heath.

At the back of this is a landscape sketch.

6 by 9⅜. Signed. *In circulation. Given by Mr. J. E. Taylor.*

D. 151–'90. Dutch River Boat.

Attributed to Constable.

7½ by 13. Signed, and dated 1834. *In the Art Library.*

The Art Library also contains 8 pencil sketches by Constable, some slightly washed.

The following sketches by John Constable, R.A., were given by the late Miss Isabel Constable.

BERKSHIRE.

618–'88. Abingdon, from the River.

6⅞ by 10¼. Pencil. Dated 1821.

282–'88. Old Bridge: Abingdon.

6⅝ by 10. Pencil. Dated 1821.

288–'88. Ruin, near Abingdon.

6⅝ by 10. Pencil. Dated 1821.

345–'88. Englefield House.

4½ by 7⅜. Dated 1832.

255–'88. Englefield House.

11 by 17½. Pencil.

1258 to 1258*b*–'88. Englefield House. Also two sketches of details.

Of various dimensions. Pencil.

246–'88. View at Newbury, with Church Tower.

6¾ by 10¼. Indian ink. Dated 1821.

283–'88. Canal Banks, Newbury.

6⅝ by 10. Pencil and Indian ink. Dated 1821.

284–'88. Canal Banks, Newbury.
6⅝ by 10. Pencil and Indian ink. Dated 1821.

285–'88. Water-mill, Newbury.
6⅝ by 10. Pencil and Indian ink. Dated 1821.

286–'88. Abbey Gate, Reading.
6⅝ by 10. Pencil. Dated 1821.

287–'88. The Abbey, Reading.
6⅝ by 10. Pencil. Dated 1821.

803–'88. Windsor Castle.
10 by 14½. Pencil, with colour washes.

804–'88. Windsor Castle.
10 by 14⅜. Pencil, with colour washes. Dated 1802

275–'88. St. George's Chapel, Windsor.
5 by 3¾. Pencil.

276–'88. St. George's Chapel, Windsor.
5 by 3¾. Pencil.

BUCKINGHAMSHIRE.

174–'88. Stoke Poges Church.
5¼ by 7¾.

239–'88. The Thames, with Eton College and Chapel.
7 by 14¼.

CUMBERLAND.

170–'88. Sketch at Borrowdale.
7 by 18¾.

177–'88. Mountain Tarn, Borrowdale
4¾ by 10⅝. Dated 1806.

181–'88. Sketch at Borrowdale.
13½ by 17¼.

182–'88. Sketch at Borrowdale.
7½ by 10¾.

183–'88. Sketch at Borrowdale.
5¼ by 14¾. Dated at back 1806.

184–'88. Sketch at Borrowdale.
5⅜ by 14¾. Dated at back 1806.

185–'88. Sketch at Borrowdale.
5½ by 19. Dated 1806.

187–'88. Mountain Scene, Borrowdale
7½ by 10¾. Dated 1806.

188–'88. A Bridge, Borrowdale.
7⅜ by 10⅝. Dated 1806.

192–'88. Sketch at Borrowdale.
9½ by 13½. Dated 1806.

193–'88. Sketch at Borrowdale.
7 by 15. Dated at back 1806.

812–'88. Mountain Torrent, Borrowdale.
19 by 13½. Pencil and neutral tint. Dated 1806.

179–'88. Derwentwater.
4⅛ by 9⅜. Dated at back 1806.

348–'88. Helvellyn.
6 by 14¼. Dated at back 1806.

178–'88. Mountain Scene: Keswick.
7⅜ by 10¾. Dated at back 1806.

194–'88. Leathes Water (Thirlmere).
5 by 15. Indian ink.

1253–'88. Leathes Water: or, Wythburn Lake (Thirlmere).
Engraving by Henry Dawe, *after* No. 194—'88.
5¼ by 15. Published in 1815.

794–'88. Part of Skiddaw.
3 by 11½. Dated at back 1806.

811–'88. Mountain Torrent.
15 by 9½. Pencil and neutral tint.

186–'88. Mountain Scene.
11 by 15.

349–'88. Mountain Scene.
6¾ by 9¾.

596–'88. Rocky Scene.
17½ by 13½.

DERBYSHIRE.

247 to 247*g*–'88. Eight Sketches at Buxton, &c.
Each 6⅞ by 10⅜. Indian ink. Dated 1801.

601–'88. Entrance to a Village: Edensor (?).
6⅝ by 10. Indian ink.

602–'88. Chatsworth Park.
6⅝ by 10. Indian ink.

805–'88. Haddon Hall.
6¾ by 10. Pencil, and wash of Indian ink.

DORSETSHIRE.

293–'88. A Cart at Gillingham.
4½ by 7. Pencil. Dated 1820.

311–'88. Osmington Bay.
4⅜ by 6¾. Pencil. Dated 1816.

628–'88. Portland Island.
4½ by 7. Pencil, with colour wash. Dated 1816.

791–'88. Coast Scene near Portland Island.
4½ by 7.

303–'88. Preston Church, near Weymouth.
4½ by 6¾. Pencil. Dated 1816.

354–'88. Collegiate Church, Sherborne.
7 by 10¼. Pencil. Dated 1823.

ESSEX.

301–'88. St. Mary's Church, Colchester.
4⅜ by 7. Pencil.

1251–'88. View on the Stour, near Dedham.
Engraving by W. R. Smith *after* Constable. Published in 1840.
9 by 13. Dated.

802–'88. Oak in Dedham Meadows.
13 by 8¾. Dated 1827.

235–'88. Dog watching a Rat in the Water, Dedham.
7¼ by 9. Dated at back 1831.

302–'88. The Shore near Harwich.
4½ by 6¾. Pencil. Dated 1815.

306–'88. Shipping at Harwich.
4¼ by 6¾. Pencil. Dated 1815.

D.228–'88. Southend.
3 3/16 by 4¼. Pencil tinted. Dated 1814. *In the Art Library.*

624–'88. Water Lane, Stratford.
13 by 8¾. Pencil and Indian ink. Dated 1827.

611–'88. Wivenhoe Park with Church.
4½ by 7⅛. Pencil. Dated 1817.

822–'88. Wivenhoe Park.
4½ by 7¼. Pencil. Dated 1817.

HAMPSHIRE.

606–'88. Netley Abbey: Interior.
7 by 4½. Sepia.

613–'88. Netley Abbey.
4½ by 7. Pencil.

823–'88. Netley Abbey: East Window.
4½ by 3½. Pencil. Dated at back 1816.

297–'88. Cottages and Trees in the New Forest.
6¼ by 8¾. Pencil. Dated 1820.

KENT.

209–'88. Beach at Folkestone.
5 by 8¼. Dated 1835.

807–'88. Men-of-War in the Medway.
7¾ by 12¾. Indian ink.

808–'88. Men-of-War in the Medway.
7¾ by 12¾. Indian ink.

830–'88. A Frigate at Anchor in the Medway (?).
7¾ by 13. Pencil.

831–'88. A Frigate at Anchor in the Medway (?).
8 by 10. Pencil.

180–'88. Off the North Foreland.
4¼ by 12½.

LEICESTERSHIRE.

266–'88. Trees and Rock, Coleorton Hall.
9⅜ by 7. Pencil and Indian ink.

815–'88. Stone in the Grove, near Coleorton Hall.
7 by 10¼. Pencil and Indian ink. Dated at back 1823.

835–'88. Cenotaph to Sir Joshua Reynolds amongst Lime Trees in Grounds of Coleorton Hall.
10¼ by 7. Pencil. Dated 1823.

356–'88. Trees in Lane leading to Ferrer's Hall.
7 by 10¼. Pencil. Dated at back 1823.

MIDDLESEX.

175–'88. Well Walk, Hampstead.
4⅜ by 7. Dated at back 1834.

219–'88. Study of Cows at Hampstead.
2⅜ by 3½. Dated at back 1834.

220–'88. View at Hampstead looking towards London.
4½ by 7½. Dated at back 1833.

310–'88. Trees and Wattles at Hampstead.
4¼ by 6⅞. Pencil. Dated 1820.

821–'88. Trees at Hampstead.
7¼ by 4½. Pencil.

352–'88. Root of a Tree at Hampstead.
8⅜ by 7. Pencil. Dated 1831.

251–'88. Fir Trees at Hampstead.
9¼ by 6⅜. Pencil. Dated 1820.

270–'88. Trees at Hampstead.
9⅛ by 12⅝. Pencil. Dated 1833.

271–'88. Bridge at Hendon.
6¼ by 9⅛. Pencil. Dated 1820.

810–'88. Shipping in the Thames or Medway.
3⅞ by 6⅝. Indian ink.

612–'88. Shipping in the Thames or Medway.
7¾ by 10. Pencil.

806–'88. View on the Thames or Medway.
9½ by 13. Indian ink.

604–'88. The Thames, with Waterloo Bridge.
6½ by 10¾. Pen and ink.

290–'88. Waterloo Bridge from the West.
12 by 16. Pencil. *See* Oil Sketch No. 322–'88.

NORFOLK.

208–'88. Cottage and Water-Mill at Houghton.
5½ by 9¼. Dated at back 1834.

820–'88. Entrance into Gillingham: the Church in the background.
4½ by 7¼. Pencil.

OXFORDSHIRE.

355–'88. Blenheim Palace and Park, Woodstock.
6¾ by 10¼. Pencil. Dated 1821.

SUFFOLK.

200–'88. East Bergholt Church: Exterior.
15¼ by 13¾.

201–'88. East Bergholt Church: Exterior.
10 by 15½.

842–'88. East Bergholt Church, with Elm Trees.
12 by 7¾. Black chalk. Dated 1812.

265–'88. Part of East Bergholt Church.
4½ by 7. Pencil.

343–'88. Part of Exterior of East Bergholt Church.
9¾ by 7⅞.

344–'88. Part of Exterior of East Bergholt Church.
9¾ by 7⅞.

346–'88. Part of Exterior of East Bergholt Church.
5 by 7. Dated 1806.

291–'88. Part of Exterior of East Bergholt Church.
10⅜ by 8. Pencil.

224–'88. A Doorway at East Bergholt Church.
6 by 4⅜. Dated at back 1806.

437–'88. House of Mr. Golding Constable at East Bergholt.
The birthplace of the artist.
4¼ by 3¼. Pencil. Dated 1814.

232–'88. Cottages at East Bergholt.
4½ by 7½. Dated 1832.

229–'88. Rustic Cottage at East Bergholt.
4½ by 7½. Dated 1832.

623–'88. Garden Scene at East Bergholt.
11¾ by 17½. Pencil.

256–'88. Trees at East Bergholt.
21½ by 15. Pencil. Dated 1817.

827–'88. Wheatsheaves at East Bergholt.
3 by 4. Pencil. Dated 1815.

834–'88. Forepart of a Barge at Flatford.
8¾ by 12¾. Pencil. Dated 1827.

837–'88. Willow Tree in Flatford Meadows.
8¾ by 13. Pencil. Dated 1827.

838–'88. Willow Tree in Flatford Meadows.
8¾ by 13. Pencil. Dated 1827.

341, 341*a*–'88. Stoke Mill, Ipswich.
7¼ by 9. Also an engraving of the same.

819–'88. Ship on the Stocks at Ipswich.
4½ by 7¼. Pencil. Dated 1817.

308–'88. Shipping, near Ipswich.
4¼ by 6¾. Pencil. Dated 1815.

242–'88. A Barge on the Stour.
8¾ by 13. Indian ink.

244–'88. A Barge on the Stour.
8⅞ by 13. Indian ink.

243–'88. A Barge and Bridge on the Stour.
7 by 10½. Indian ink.

269–'88. Lock on the Stour (?).
8¾ by 12¾. Pencil. Dated 1827.

249–'88. On the Stour: Dedham Church in the distance.
8 by 6⅝. Sepia.

250–'88. Trees and Water on the Stour (?).
8 by 6¼. Sepia.

626–'88. Warehouses and Shipping on the Orwell.
9½ by 13. Pencil, with colour washes. Dated at back 1803.

833–'88. Ships on the Shore of a Tidal River (the Orwell ?).
7 by 10¼. Pencil.

358 to 358*j*–'88. Book of 11 Sketches of Cottages, Landscapes, &c.
7 by 11¾. One dated 1796.

SURREY.

236–'88. Mr. Digby Neave's Villa at Epsom.
4½ by 7½.

304–'88. A Plough, Epsom.
4½ by 6¾. Pencil. Dated 1821.

238–'88. Church, Houses, &c. (Epsom ?).
5⅛ by 8¼.

818–'88. An Old Tree and Figure, Ham.
9¼ by 5½. Pen and ink. Dated 1834. On the reverse is a pencil sketch of an avenue of trees.

172–'88. Houses at Putney Heath.
4¾ by 10½. Dated 1818.

264–'88. Richmond Bridge with Barges.
3¾ by 5. Pencil. Dated 1818.

305–'88. Wimbledon Park.
1½ by 3. Pencil. Dated at back 1815.

SUSSEX.

312–'88. Windmill on the Arun.
8⅜ by 11. Pencil. Dated 1835.

277–'88. Arundel Castle.
5½ by 9. Pencil. Dated 1834.

260–'88. Arundel Mill and Castle.
8½ by 11. Pencil. Dated 1835.

272–'88. Old Building at Arundel.
8½ by 11. Pencil. Dated 1835.

217–'88. Mansion at Bignor Park, near Petworth.
5½ by 9¼.

289–'88. Chain Pier: Brighton.
4¼ by 16½. Pencil.

340–'88. BRIGHTON BEACH: WITH FISHING SMACKS.
7 by 10⅛.

171–'88. BRIGHTON BEACH.
7 by 10.

1252–'88. BRIGHTON BEACH.
7½ by 12¼. Engraving *after* Constable; proof before letters

191–'88. COAST SCENE, BRIGHTON.
13 by 16½.

245–'88. WINDMILL ON DOWNS (NEAR BRIGHTON ?).
7 by 10¾. Indian ink.

207–'88. HOVE CHURCH, BRIGHTON.
4½ by 7¼.

223–'88. CHICHESTER CATHEDRAL.
5½ by 9¼.

615–'88. CHICHESTER CATHEDRAL: WEST END.
11¼ by 8¾. Pencil. Dated 1835.

824–'88. NEAR CHICHESTER (?) SHOWING THE CATHEDRAL.
4½ by 7¼. Pencil.

267–'88. FINDON CHURCHYARD.
3¾ by 5. Pencil. Dated 1818.

273–'88. FITTLEWORTH BRIDGE AND MILL.
8 by 10¼. Pencil. Dated 1834.

215–'88. FITTLEWORTH MILL.
8 by 10¾. Dated 1834.

216–'88. RUINS OF COWDRAY HOUSE, MIDHURST.
8 by 10¾.

801–'88. PETWORTH HOUSE AND PARK.
8 by 10¾.

WARWICKSHIRE.

617–'88. KNOWLE HALL.
4½ by 7¼. Pencil. Dated 1820.

622–'88. CORBELS IN SOLIHULL CHURCH.
6¼ by 9⅛. Pencil.

WESTMORLAND

1256–'88. Mountain Scene, Langdale.
13½ by 19. Indian ink. Dated at back 1806.

1257–'88. Mountain Scene, Langdale (?).
13½ by 19. Indian ink.

WILTS.

227–'88. Salisbury Cathedral and Cottages.
9⅛ by 13⅛.

797–'88. Salisbury Cathedral, with Trees.
2¾ by 3¼. Dated 1821.

619–'88. Salisbury Cathedral.
4½ by 7¼. Pencil. Dated 1820.

281–'88. Salisbury Cathedral.
6¾ by 10. Pencil. Dated 1823.

292–'88. Salisbury Cathedral.
7½ by 11¾. Chalk.

315–'88. Salisbury Cathedral.
8⅛ by 12⅞. Pencil. Dated 1829.

832–'88. Salisbury Cathedral (part of).
6 by 3½. Pencil.

1250–'88. Salisbury Cathedral from the Meadows.
Mezzotint engraving, by D. Lucas, *after* Constable.
21¾ by 27¼.

614–'88. Chancel of Salisbury Cathedral (?).
6 by 3½. Pencil.

279–'88. West Door of Salisbury Cathedral.
4⅜ by 7. Pencil. Dated at back 1820.

799–'88. A Chasuble: Salisbury.
9¼ by 6⅜.

218–'88. Old Houses at Harnham Bridge, Salisbury.
6¾ by 10¼. Dated at back 1821.

254–'88. Old Houses at Salisbury.
9⅛ by 13¼. Pencil with colour wash. Dated 1829.

210–'88. Cottage and Trees, Salisbury.
9 by 13. Dated 1829.

253–'88. Cows grazing, Salisbury.
5 by $3\frac{5}{8}$. Pen with colour washes. Dated at back 1829.

263–'88. Pond and Barn, Salisbury.
$4\frac{1}{4}$ by $6\frac{3}{4}$. Pencil. Dated 1812.

261–'88. River Bank and Punt, Salisbury.
$4\frac{3}{8}$ by 7. Pencil. Dated 1820.

206–'88. Landscape and Figure, Salisbury.
$4\frac{3}{4}$ by 5. Dated at back 1829.

262–'88. Road to Salisbury.
$4\frac{1}{4}$ by 7. Pencil. Dated 1820.

800–'88. Stonehenge.
6 by 10.

309–'88. Stonehenge.
$4\frac{3}{8}$ by $6\frac{3}{4}$. Pencil. Dated 1820.

WORCESTER.

836–'88. A Worcestershire Plough, Bewdley.
$8\frac{3}{4}$ by $11\frac{1}{4}$. Pencil. Dated 1835.

300–'88. Overbury Hall.
$4\frac{3}{8}$ by 7. Pencil. Dated 1815.

314–'88. Worcester, from the North.
$8\frac{1}{2}$ by 11. Pencil. Dated 1835.

MISCELLANEOUS.

(1). Water Colours.

169–'88. The "Victory" in the Battle of Trafalgar.
20 by $28\frac{1}{2}$. Exhibited in 1806.

173–'88. Windmill and Sheep.
5 by 8.

176–'88. Hilly Country.
$4\frac{3}{8}$ by $7\frac{1}{4}$.

189–'88. Rustic Cottage and two Figures.
$4\frac{1}{2}$ by $7\frac{1}{2}$.

190–'88. Coast Scene with Capstan.
13 by 15.

195–'88. Coast Scene with Shipping.
10½ by 13¼.

202–'88. Study of Sky effect.
7⅜ by 9. Dated at back 1833.

203–'88. Landscape Study.
8⅜ by 7⅛.

204–'88. Windmill and Cottages.
5½ by 5¼. Dated 1834.

205–'88. Bridge and Stream.
3¾ by 5.

211–'88. Farmhouse and Church.
5½ by 9¼. Dated 1834.

212–'88. A Brook.
5 by 8¼.

213–'88. Trees and a mansion.
7 by 7.

214–'88. Landscape with Buildings in the distance.
7⅜ by 11.

221–'88. Barn, Trees, and white Horse.
4½ by 7½. Dated 1832.

222–'88. Rustic Cottage and Trees.
5 by 8¼.

225–'88. Flat Country with Hills.
5⅛ by 8¼.

226–'88. Cottages on High Ground
5⅛ by 8¼.

228–'88. Cottage amidst Foliage.
5 by 8⅜.

230–'88. Shed, Cottages, and a Windmill.
5⅛ by 8¼.

231–'88. A Barn.
5⅛ by 8¼.

233–'88. Cottage near Cornfield.
4½ by 7½.

234–'88. Cottages on a high Bank.
5⅛ by 8⅛.

237–'88. River and Barge.
$4\frac{1}{2}$ by $7\frac{1}{2}$.

240–'88. Clouds.
$7\frac{1}{2}$ by 9. Dated at back 1830.

342, 342*a*–'88. Windmill and Church.
$4\frac{1}{2}$ by $6\frac{1}{2}$. Also an engraving of the same.

347–'88. Houses and Church Tower.
$4\frac{1}{2}$ by $7\frac{1}{2}$.

592–'88. Landscape: Sunset.
4 by 8.

593–'88. Bridge and Stream.
$6\frac{3}{4}$ by $8\frac{3}{4}$.

594–'88. Trees, Sky, and red House.
$6\frac{3}{4}$ by 10.

595–'88. Skirts of a Wood with Cattle
8 by $9\frac{3}{4}$.

597–'88. Landscape with Trees.
$7\frac{1}{4}$ by $8\frac{3}{4}$. Dated at back 1832.

598–'88. Trees.
$6\frac{3}{4}$ by $5\frac{3}{8}$. Dated at back 1805.

599–'88. Landscape with Church Tower.
$6\frac{3}{4}$ by $10\frac{1}{2}$.

600–'88. Figure of a rustic Girl seated.
$7\frac{3}{8}$ by $5\frac{1}{4}$.

792–'88. Church and other Buildings.
$3\frac{1}{4}$ by $4\frac{3}{8}$.

793–'88. Rustic Figures.
$3\frac{1}{4}$ by $4\frac{3}{8}$.

795–'88. Study for Picture of "Jaques and the wounded Stag."—*Shakespeare*, "As you like it," Act II., Scene 1.
6 by $4\frac{1}{4}$.

796–'88. Undulating Country and Hills
$4\frac{1}{2}$ by $14\frac{3}{4}$.

798–'88. Sandbank with Trees.
$3\frac{1}{4}$ by $4\frac{1}{2}$.

1247–'88. A dead French Partridge.
$5\frac{3}{4}$ by 12.

1248–'88. A Tree.
40 by 26¾.

1249–'88. A Tree.
40 by 26¾.

(2). Pencil, Indian Ink, etc.

196–'88. Coast Scene.
10½ by 13¼. Indian ink.

197–'88. Coast Scene.
10½ by 13¼. Indian ink.

198–'88. Coast Scene.
7 by 10⅜. Indian ink.

199 to 199*c*–'88. Coast Scenes (four).
Each 4½ by 7⅜. Indian ink.

241–'88. Country Road, Cottage and Figures.
8¾ by 13. Indian ink.

248–'88. Buildings and Trees.
7⅜ by 9. Sepia.

252–'88. Study of Ash Trees.
13 by 9½. Pencil.

257–'88. Bridge and Cart.
6⅜ by 9¼. Pencil.

258–'88. Landscape with Trees.
4 by 5⅞. Pen and sepia. Signed, and dated (on the mount) 1818.

259–'88. Fishing Boats on a Beach.
7 by 10. Pencil.

268–'88. Ecclesiastical Ruins.
4½ by 6¾. Pencil.

274–'88. Cottages and Trees.
8½ by 12¾. Pencil.

278–'88. Cottage and Road.
4⅜ by 7. Pencil.

280–'88. Ecclesiastical Building.
5⅞ by 8¾. Pencil.

294–'88. A Church, partly in Ruins.
4½ by 7. Pencil. Dated 1828.

295–'88. A Rustic Walking and Two Teams Harrowing.
4½ by 7. Pencil.

296–'88. Farm Buildings and Bridge.
4⅜ by 7. Pencil. Dated 1820.

298–'88. Approach to a Lane.
4⅜ by 7. Pencil. Dated 1817.

299–'88. Church with Graveyard.
4⅜ by 7. Pencil.

307–'88. Cows and Herdboy.
3⅝ by 5. Copy from Cuyp. Pencil.

313–'88. Rustic Bridge and Cottage.
8⅜ by 12¾. Pencil.

350–'88. Coast Scene, with Vessels.
4½ by 7⅛. Indian ink. Dated 1828.

351–'88. Elm Trees.
9 by 6¼. Pencil.

353–'88. Cart and Horses.
6¼ by 9. Pencil. Dated 1821.

357–'88. Oak Tree in Hayfield.
4¾ by 6¾. Pencil.

603–'88. Country Road with Elm Trees.
3⅛ by 4½. Sepia.

605–'88. Beach with Fishing Gear.
7 by 10¼. Indian ink. On the reverse are some other studies.

607–'88. River Scene with Vessel: Sunset.
8 by 10. Indian ink.

608–'88. Porch and Chancel of a Church.
13¼ by 17. Indian ink and sepia.

609–'88. Church and Churchyard.
6¼ by 9¼. Indian ink.

610–'88. Bridge with Trees and Buildings.
6¾ by 10. Indian ink.

616–'88. Group of Trees on Broken Ground.
6¼ by 10¼. Pencil.

620–'88. River Scene with Shipping and Houses.
4½ by 7¼. Pencil.

621–'88. Landscape, with Trees and House.
4½ by 7¼. Pencil.

625–'88. A Village Green.
7⅝ by 12½. Pen, with colour washes.

627–'88. Cows and Trees.
7⅜ by 9⅛. Pencil, with colour washes. Dated at back 1803

809–'88. A Frigate.
8 by 10. Indian ink.

813–'88. Ruins by Moonlight.
4 by 6¼. Indian ink.

814–'88. Fishing Smacks at Anchor.
7¼ by 8⅞. Pen and ink. Dated 1822.

816–'88. Rustic Cottage.
3 by 5⅝. Indian ink.

817–'88. Fishing Smacks on Shore.
10½ by 13¼. Sepia.

825–'88. Part of a Church with Trees.
5¼ by 3½. Pencil. Dated 1811.

826–'88. River Scene, with Houses.
3¾ by 5. Pencil. On the reverse is a study of a rainbow in water-colours.

828–'88. Cottage in a Cornfield.
4 by 3. Pencil.

829–'88. A Frigate.
8 by 10. Pencil.

839–'88. A Cart and Team.
3¼ by 4⅜. Pencil. Dated 1821.

840–'88. Study in a Wood.
3¼ by 4⅜. Pencil, with colour wash.

841–'88. A Windmill.
9½ by 11¾. Black chalk. Dated 1802.

843–'88. Ash Trees and others.
19¼ by 13¾. Black and white chalk.

316–'88. Sketch Book of 25 leaves, with studies in pen, pencil, and water-colour.
4¾ by 7½.

317–'88. Sketch Book of 46 leaves, with pencil studies.
3¾ by 4⅞.

1259–'88. Sketch Book of 42 leaves, with studies in pencil.

3½ by 4½. Dated 1814.

See also No. 589–'88, by Daniel Gardner.

COOK, Samuel.

Born at Camelford, Cornwall, in 1806. He was apprenticed to a woollen manufacturer; on the expiry of his term of service he went to Plymouth, where he was employed by a painter and glazier and afterwards commenced business on his own account. He gave his spare time to sketching, and attained much excellence in his coast scenes. He exhibited from 1843, chiefly at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1849 and a Member in 1854. Died near Plymouth on June 7th, 1859.

3029–'76. Stonehouse, Plymouth.

18⅜ by 24⅝. Signed, and dated 1848. *William Smith Bequest.*

1184–'86. On the Cornish Coast, with Wreckage.

16¾ by 25. Signed, and dated 1859.

Dixon Bequest (*Bethnal Green Museum*).

COOKE, Edward William, R.A., F.R.S. E W Cooke

Born in London in March, 1811; was the son of George Cooke, the engraver. While still a youth he drew illustrations of plants for the "Botanical Cabinet" and Loudon's "Encyclopædia." Then he turned his attention to shipping and published a large number of etchings dealing with that subject. About 1825 he began painting in oils, and from 1830 made tours in Scandinavia, Holland, Egypt, and elsewhere in prosecution of his art. His exhibits at the Royal Academy, chiefly river and sea subjects, range from 1835 to 1879; he was elected A.R.A. in 1851 and R.A. in 1863. He also exhibited at the British Institution. Died at Glen Andred, Groombridge, near Tunbridge Wells, on January 4th, 1880, and was buried at Groombridge.

15. Brighton Sands.

See No. 41, Catalogue of Oil Paintings, p. 28.

5⅞ by 8¾. *In circulation. Sheepshanks Gift.*

16. Sea Groyn at Hastings.

7½ by 10. *In circulation. Sheepshanks Gift.*

17. Study for "Lobster Pots."

See No. 39, Catalogue of Oil Paintings, p. 27.

9 by 12½. Dated 1835. *Sheepshanks Gift.*

18. Study for "Mending the Bait Nets."

See No. 40, Catalogue of Oil Paintings, p. 27.

9 by $12\frac{5}{8}$. *In circulation. Sheepshanks Gift.*

96 to 99. Studies of Fish Baskets at Fécamp and Honfleur. (1833.)

Various sizes. Pencil tinted. *In circulation. Sheepshanks Gift.*

101, 103, and 104. Windmills, Blackheath.

Various sizes. *In circulation. Sheepshanks Gift.*

102. Windmill, Blackheath.

8 by $12\frac{1}{4}$. *In circulation. Sheepshanks Gift.*

105. Study for "The Antiquary's Cell."

See No. 42, Catalogue of Oil Paintings, p. 28.

7 by $8\frac{1}{2}$. *In circulation. Sheepshanks Gift.*

106. Hulks in Portsmouth Harbour.

See No. 45, Catalogue of Oil Paintings, p. 28.

7 by 12. *In circulation. Sheepshanks Gift.*

108. Study of Weeds.

$9\frac{1}{8}$ by $5\frac{7}{8}$. Water-colour, varnished.

In circulation. Sheepshanks Gift.

109. London Bridge, with Boats, etc.

$5\frac{3}{4}$ by $8\frac{3}{4}$. Pencil and sepia. Dated 1834.

In circulation. Sheepshanks Gift.

110. London Bridge.

$5\frac{3}{4}$ by $9\frac{3}{4}$. Pencil and sepia. *In circulation. Sheepshanks Gift.*

111. On the Thames.

4 by 6. Tinted sketch. *In circulation. Sheepshanks Gift.*

112. Near Battersea.

$5\frac{1}{2}$ by $7\frac{3}{8}$. Pencil and sepia.

In circulation. Sheepshanks Gift.

603–'70. Paper Mill, near Oxford.

$12\frac{1}{4}$ by $8\frac{3}{4}$. Signed, and dated 1835.

In circulation. Parsons Bequest.

607–'70. Paper Mill, near Oxford.

$12\frac{1}{4}$ by $8\frac{1}{2}$. Signed, and dated 1835.

In circulation. Parsons Bequest.

2989–'76. A Weir, near Oxford.

$8\frac{1}{4}$ by $11\frac{5}{8}$. Signed, and dated 1835.

William Smith Bequest.

177–'89. Ships of War in the Medway, off Sheerness.

$9\frac{1}{4}$ by $12\frac{1}{2}$. Signed, and dated 1833.

A. L. 4325. Armour.

$6\frac{1}{8}$ by $8\frac{3}{4}$. Signed and dated (18)35.

In the Art Library. Sheepshanks Gift.

A. L. 7336. View of Upnor on the Medway, and Upnor Castle. Two views on one sheet.

5 by $7\frac{5}{8}$. Dated 1833. *In the Art Library. Sheepshanks Gift.*

See also Salmon, J.

COOPER, Abraham, R.A.

Born in Red Lion Street, Holborn, on September 8th, 1787; was the son of a tobacconist, who afterwards kept an inn at Holloway. Cooper began to study art in 1810, and early became known as a painter of horses; he exhibited at the Royal Academy (from 1812), British Institution and elsewhere, his subjects being chiefly portraits, battle-scenes, and animals. In 1816 he was awarded a premium of 150 guineas at the British Institution. He became A.R.A. in 1817, R.A. in 1820, and Honorary Retired Academician in 1866. Died at Greenwich, on December 24th, 1868, and was buried in Highgate Cemetery.

F. 88. Davie Mailsetter loses control of his Pony.

"The steed, alarmed by the boy's cries, . . . began to set off at a rate which, if Davie kept the saddle, . . . would soon have presented him at Heukbane's stable-door."—Scott, *The Antiquary*, Chapter 15 (Ed. A. & C. Black, 1852).

An engraving by Ambrose Warren appears on the title page of Vol. I. of Cadell and Company's edition of *The Antiquary*, 1829.

$3\frac{11}{16}$ by $3\frac{3}{16}$. Pencil on blue paper. *Forster Bequest.*

COOPER, Richard, Sen.

An engraver and draughtsman, born in Yorkshire, or, according to another account, in London. From about 1730 he practised in Edinburgh, "and was then," says S. Redgrave, "the only engraver beyond the Tweed." Sir Robert Strange was his apprentice. Died at Edinburgh in 1764.

139–'90. Flower Study—"Rex Floridanorum."

16 by $10\frac{3}{4}$. Signed, and dated 1731.

COOPER, Richard, Jun.

Born at Edinburgh, it is said, about 1740; was a son of Richard Cooper, senior. Studied under his father and at Paris and spent some years in Italy. Resided for a time at Edinburgh and in London, and became a drawing master at Eton. Exhibited landscapes and views of Rome, Windsor, Richmond, etc., at the Royal Academy from 1787 to 1809. He is said to have been living in 1814.

1596–'71. Rocky Landscape.

13 by 19½. Pen and water-colour.

1709–'71. Vesuvius.

15 by 20¼. *William Smith Gift.*

322–'79. Landscape with Cottage.

9⅝ by 13½. Signed. *In circulation.*

140–'90. Mountain Landscape (? Italian), with Ruined Building.

10¼ by 14¼.

141–'90. Italian (?) Scene, with Figures, Buildings, and Ruins.

10⅜ by 14¾. Pencil, washed with colour. Signed.

COOPER, Thomas Sidney, C.V.O., R.A.

Born of humble parentage at Canterbury on September 26th, 1803. Began work as a coach-painter and learned perspective under the scene-painter of the local theatre. Sir Thomas Lawrence helped him to enter the Royal Academy schools in 1824, but shortly afterwards he returned to Canterbury, and in 1827 went with W. Burgess to Brussels, the two paying their way by portrait-painting. At Brussels, where he married, Cooper studied under Verboeckhoven, the animal painter, whose inspiration was a turning-point in his career. He returned from Brussels in 1831, exhibited continuously at the Academy from 1833, became A.R.A. in 1845, and R.A. in 1867. He was especially fond of depicting cattle and pastoral scenes. He continued painting till the last, and died at Canterbury on February 7th, 1902. Through his beneficence, Canterbury received an Art Gallery and a School of Art.

347. River Scene, with Cattle.

2 by 6½. Signed, and dated 1858. *In circulation.*

513. Cows on a River's Edge.

15¼ by 21⅛. *Ellison Gift.*

514. Sheep in a Landscape.
15⅛ by 21⅛. *Ellison Gift.*

1456–'69. Sheep.
8⅛ by 10⅛. Signed. *In circulation. Townshend Bequest.*

1522–'69. Cattle and Milkmaid.
12¾ by 16¾. *In circulation. Townshend Bequest.*

1094–'86. Landscape with Cows.
11¾ by 17½. Signed, and dated 1863.
Dixon Bequest (*Bethnal Green Museum*).

1099–'86. Snowy Landscape, with Sheep.
13¾ by 20¼. Signed, and dated 1860.
Dixon Bequest (*Bethnal Green Museum*).

1750–'00. Cattle.
8⅛ by 13⅛. Signed, and dated 1840.
In circulation. Ashbee Bequest.

1803–'00. Sheep.
12⅜ by 19¾. Signed, and dated 1886. *Ashbee Bequest.*

F. 88. Three Cows in a Meadow.
3¼ by 4⅛. Pen and ink. Signed. *Forster Bequest.*

COPE, Charles West, R.A.

Born at Leeds in 1811; was educated there at the grammar school; came to London at the age of 16 and became a student at Sass's and afterwards at the Royal Academy. In 1831 he went to Paris and copied in the Louvre; he exhibited at the Royal Academy in 1833, and soon afterwards went to Italy for two years. At the Westminster Hall competition of 1843, Cope received one of the highest prizes for his "The First Trial by Jury," and he was commissioned to paint "Edward III. and the Black Prince" and "Prince Henry and Judge Gascoigne" in fresco in the House of Lords. He was elected A.R.A. in 1843 and R.A. in 1848; he was Professor of Painting to the Academy from 1866 to 1875; he exhibited there till 1882 and became an Honorary Retired Academician in 1883. Cope's subjects were mostly sacred, historical, or domestic. Died at Bournemouth on August 21st, 1890.

19. Sleeping Child. Life study.
8¾ by 14⅛. Chalk. *Sheepshanks Gift.*

20. Study for the picture of "Palpitation."
See Catalogue of Oil Paintings, picture No. 52, p. 30.
8⅞ by 8⅛. Chalk. *In circulation. Sheepshanks Gift.*

21 & 22. Studies for "The Cottar's Saturday Night"—*Burns.*

No. 21. 7¾ by 11. No. 22. 4⅝ by 4⅜. Chalk. *Sheepshanks Gift.*

23. Study of a Kneeling Child, for the Picture of "The Penitent's Return."

11 by 9. Chalk. *In circulation. Sheepshanks Gift.*

24. Study of Hands, from Life.

8⅝ by 12¾. Chalk. *Sheepshanks Gift.*

27. Study of Hands for "The Cup of Cold Water."

6¼ by 5⅞. Chalk. *In circulation. Sheepshanks Gift.*

28. Study of an Old Man's Head for the Picture of "Prayer."

3¼ by 4⅜. Chalk. *In circulation. Sheepshanks Gift.*

155. Study of Female Hands for the Picture of "The Sisters."

11¾ by 14¾. Chalk. Signed, and dated 1850.

156. Study for the Hands of Brabantio, in the Picture of "Othello relating his Adventures."

9½ by 12⅝. Chalk. Signed, and dated 1852.

157. Study of a Head for the Picture of "The Death of Cardinal Wolsey."

12½ by 9. Chalk. Signed, and dated 1847.

160 & 161. Studies of a Female Figure for the Picture of "The Cup of Cold Water."

No. 160. 25⅝ by 8⅞. No. 161. 27 by 11⅜. Chalk. Signed. *In circulation.*

162. Study of a Child for the same Picture.

17⅛ by 11. Chalk. Signed, and dated 1844.

423. The First Preaching of Christianity in Britain.

14⅞ by 20¾. Sepia, tinted. Signed. Executed in 1858.

The Museum contains some pen and pencil drawings and three cartoons by C. W. Cope, R.A.

COPLEY, John Singleton, R.A.

Born of Irish parents at Boston in America on July 3rd, 1737; was probably instructed in art by his step-father, P. Pelham, a portrait painter and engraver. He exhibited at the Incorporated Society of Artists from 1768, and in 1774 anonymously at the Royal Academy. In 1774

he quitted America, and after studying on the Continent settled in London where he painted portraits and historical pictures; the former sometimes approach those of Reynolds and Gainsborough. He was elected A.R.A. in 1776 and R.A. in 1779. Died at 25, George Street, Hanover Square—the house afterwards occupied by his son, Lord Chancellor Lyndhurst—on September 9th, 1815.

612 to 621. Ten Studies for the Picture of "The Repulse and Defeat of the Spanish Floating Batteries at Gibraltar by Lord Heathfield," executed for the Corporation of London.

Of various sizes. Chalk on tinted paper.
Nos. 612 and 615–621, *in circulation*.

The Art Library contains some chalk drawings by J. S. Copley, R.A.

COTES, Francis, R.A.

Born in London in 1726; he was a son of Robert Cotes, an apothecary from Galway, and a brother of Samuel Cotes, the miniaturist. He studied under George Knapton, became well-known for his portraits in crayons, exhibited at the Incorporated Society of Artists from 1760, and was a foundation member of the Royal Academy. Died in London at 32, Cavendish Square, in July, 1770.

D. 627. The Painter's Wife.

Formerly in the collection of Benjamin West, P.R.A.
10⅓ by 6⅝. Slightly washed in Indian ink and tinted.
Dyce Bequest.

COTMAN, John Joseph.

Born at Southtown, Great Yarmouth, on May 29th, 1814; was the second son of John Sell Cotman; became a painter and drawing master at Norwich; was of somewhat eccentric and extravagant habits; exhibited from 1852 to 1856 at the British Institution and in 1853 at the Royal Academy. Died at Norwich on March 15th, 1878.

161–'89. Landscape with Windmill, Stream and Cattle.
Ascribed to J. J. Cotman.
10⅝ by 20⅛. Dated 184–. *In circulation.*

COTMAN, John Sell.

Born at Norwich on May 16th, 1782; was the son of a silk mercer. Leaving his father's business, he came to London about 1800 to take up art, and was befriended by Dr. Monro. He exhibited at the Royal Academy till 1806, when he

returned to Norwich; he became secretary to the newly-founded Norwich Society of Artists, and contributed largely to its exhibition of 1808; in 1810 he was the Vice-President. Subsequently he lived at Yarmouth with his wife and family, and taught drawing there. He painted both in oils and water-colours, and also etched architectural subjects; after several visits to Normandy he published "Architectural Antiquities of Normandy" (1820–2) in conjunction with Dawson Turner. He exhibited until 1839 at the Old Water Colour Society, British Institution and elsewhere, becoming an Associate of the Old Society in 1825. In 1834, being appointed drawing master at King's College School, he removed to London. Died at 42, Hunter Street, on July 28th, 1842.

496. Rievaulx Abbey, Yorkshire.
17⅞ by 11. Signed, and dated 1803. *In circulation.*

589. Gateway in a Norman Town.
14 by 9. Signed. *In circulation.*

590. A Covered Portal.
14½ by 9⅝.

591. Market Place and Church Spire, Normandy.
17¼ by 10¾. Signed. *In circulation.*

662. Windmill, Lincolnshire.
No. 6779 in the Art Library is a copy of No. 662.
19 by 15½.

2–'75. Boat on the Beach.
11¼ by 18¾. *In circulation.*

8–'75. Palace at Perawa, Malwa, Bengal.
From a sketch by Capt. Elliott.
11⅝ by 16½. *In circulation.*

3013–'76. Dieppe, from the Heights on the East.
11¼ by 21. *William Smith Bequest.*

3014–'76. Shipping at the Mouth of the Thames.
15¾ by 21½. Signed, and dated 1833. *William Smith Bequest.*

133–'78. Group of Figures; Mountains in the Background.
7 by 10. *In circulation.*

115–'92. Landscape, with Viaduct.
12 7/16 by 9⅛. *In circulation.*

93–'94. Landscape, with River and Cattle.
8⅜ by 12⅜. Signed. *Given by Mr. J. E. Taylor.*

107–'94. Fishing Boat on a Sandy Beach.
15 by 21¼. *In circulation. Given by Mr. J. E. Taylor.*

53–'96. Gunton Park, Norfolk.
10 by 13½. *In circulation.*

1927–'00. Hampstead Heath.
Possibly by John Joseph Cotman, *q.v.*
12 by 16½. *In circulation. Ashbee Bequest.*

1928–'00. Seascape.
Possibly by Miles Edmund Cotman.
12¼ by 16½. *In circulation. Ashbee Bequest.*

D. 954. River Scene with Boats.
7½ by 9 7/12. *Dyce Bequest.*

D. 955. Lake Scene.
8 11/12 by 13⅛ *Dyce Bequest.*

A. L. 2766. Street in a French Town.
12½ by 18½. Signed, and dated 1828. *In the Art Library.*

A. L. 5438. Rue St. Denis, Paris.
12 7/16 by 18 5/16. Dated 1828. *In the Art Library.*

A. L. 5764. House and River.
8 11/16 by 12¾. Signed. *In the Art Library.*

A. L. 6858. Principal Entrance to the Castle of Dieppe.
10 11/16 by 8½. Pencil and wash. Signed, and dated 1817.
In the Art Library.

A. L. 6860. Road to Capel Curig, North Wales.
13 1/16 by 17¼. *In the Art Library.*

D. 358–'88. Classical Landscape.
12 by 17. Wash. *In the Art Library.*

90–'92. Wreck of a Fishing Boat.
Ascribed to J. S. Cotman.
6⅝ by 9⅞. *In circulation.*

The Art Library also contains other drawings in pencil, wash, and chalks by J. S. Cotman.

COX, David, Sen.

Born in Heath Mill Lane, Deritend, Birmingham, on April 29th, 1783. He was the son of a blacksmith. Being delicate he was apprenticed to a painter of miniatures for lockets ; but he lost his master 18 months later, and found employment at the Birmingham Theatre Royal, where he

ultimately became a scene-painter. In 1804 he came to London, where he had some lessons from John Varley, and obtained work for a time at Astley's Theatre. In 1805 he exhibited for the first time at the Royal Academy. He was elected a Member of the Old Water Colour Society in 1812, and was a constant exhibitor there until 1859. He settled at Dulwich as a teacher of drawing, but frequently toured in North Wales and other parts of England, and paid two or three visits to the Continent. From about 1815 to 1827 he resided at Hereford, and then returned to London; but in 1841 he retired to Harborne, near Birmingham, where he painted some successful oil pictures. Died at Harborne on June 7th, 1859, and was buried there.

163. Street in Beauvais.
8¾ by 6½. *In circulation.*

330. Water Mill near Bettws-y-Coed.
7⅝ by 10¾. Signed. *In circulation.*

331. Battersea Fields, from Millbank.
7½ by 11½. Signed, and dated 1828. *In circulation.*

332. Forest Scene.
10½ by 14½. *In circulation.*

333. Gateway of Rhuddlan Castle, North Wales.
10⅝ by 14⅝. Signed. *In circulation.*

334. The Belated Traveller.
11 by 18¼. Signed. *In circulation.*

335. The Thames and Windsor Castle
9½ by 14½. *In circulation.*

336. Morning—A Welsh View.
10¼ by 14½. *In circulation.*

426.* Mountain Glen.
11¾ by 17¼. *In circulation.*

427. Distant View of Windsor.
14 by 20¾. *In circulation.*

428. Distant Hills.
12½ by 20¾. *In circulation.*

429. Landscape with Bridge.
6¼ by 9⅝. *In circulation.*

512. Cornfield.
10½ by 14½. *Ellison Gift,*

564. Cottage near Norwood.
13⅛ by 19⅞. *In circulation.*

1427–'69. The Challenge—A bull in a storm on the moor.
17½ by 25½. *Townshend Bequest.*

1505–'69. On the Lune, Kirkby Lonsdale.
10¾ by 14⅞. Signed. *In circulation. Townshend Bequest.*

1523–'69. Windermere.
10½ by 14½. Signed. *In circulation. Townshend Bequest.*

1018–'73. Windsor Castle, from Sandpit Gate.
10½ by 14½. *Ellison Gift.*

2976–'76. Hilly Landscape with Figures.
8¼ by 12½. Unfinished. *William Smith Bequest.*

2977–'76. Dover Pier.
5⅝ by 8⅛. *William Smith Bequest.*

3028–'76. Water Mill, North Wales.
15 by 21. *William Smith Bequest.*

49–'81. A Ruined Castle.
9 by 8¼. *In circulation.*

465–'82. Old Gravel Pits at Moseley, near Birmingham.
5¼ by 8⅛. Signed.

158–'83. Moorland Scene, with Horse and Cart and Figures in the Foreground; Showery Effect.
10½ by 14½. Signed, and dated 1854. *In circulation.*

198–'83. Hay Field.
8¼ by 11½. Signed.

74–'85. Llug Meadows, near Hereford.
17½ by 30.

1112–'86. Wyndcliffe on the Wye.
10⅝ by 14⅝. Signed, and dated 1831.
Dixon Bequest (Bethnal Green Museum).

316–'91. Landscape with Bridge, Figures, and Cattle.
6⅛ by 9½. Signed, and dated 1831.

873–'92. Landscape Composition.
6⅝ by 9⅜. Painted in 1825.

874–'92. Landscape with Castle.
6⅝ by 9⅜. Painted in 1825.

103–'96. DRYSLYN CASTLE, in the Vale of Towy, South Wales.
$9\frac{7}{8}$ by $14\frac{7}{8}$.

115–'96. WINDSOR CASTLE.
$6\frac{3}{4}$ by $10\frac{1}{4}$. Sepia. *In circulation.*
Given by Mr. James Orrock, R.I.

116–'96. VIEW IN NORTH WALES.
$6\frac{1}{4}$ by $9\frac{3}{4}$. Sepia. *In circulation.*
Given by Mr. James Orrock, R.I.

1724–'00. THE SAW-PIT.
$14\frac{1}{4}$ by $19\frac{3}{4}$. *In circulation. Ashbee Bequest.*

1725–'00. THE FERN GATHERERS.
$16\frac{3}{4}$ by $23\frac{3}{4}$. *Ashbee Bequest.*

1728–'00. SEASCAPE.
$6\frac{1}{4}$ by $9\frac{3}{4}$. Signed, and dated 1829. *Ashbee Bequest.*

1924–'00. A WELSH LANDSCAPE.
10 by $14\frac{1}{8}$. Signed. *Ashbee Bequest.*

1936–'00. THE THAMES OFF GRAVESEND.
$4\frac{3}{4}$ by 7. Signed, and dated 1820. *Carr Bequest.*

1937–'00. OLD HULKS ON THE THAMES.
$4\frac{3}{4}$ by 7. *Carr Bequest.*

A. L. 5006. VIEW OF SNOWDON.
$13\frac{7}{16}$ by $20\frac{3}{16}$. *In the Art Library.*

A. L. 5007. BY-ROAD WITH GIPSY TENT.
$14\frac{7}{16}$ by $20\frac{7}{8}$. *In the Art Library.*

A. L. 5008. RUINS OF AN ABBEY.
$10\frac{1}{2}$ by 19. *In circulation.*

The Art Library also contains a pencil drawing by D. Cox.

COX, David, jun., A.R.W.S.

Born at Dulwich Common in 1809 ; educated at Hereford. He was the only child of David Cox, who instructed him in art. In his water colour landscapes he imitated his father's style. He exhibited at the Royal Academy from 1827 to 1831, and afterwards at the New Water Colour Society (now the Royal Institute) ; of the latter he became an Associate in 1841 and a Member in 1845, but resigned in 1846. He exhibited most frequently, however, at the Old Water Colour Society, of which he was elected an Associate in 1848. Died at Chester House, Streatham Hill, in December, 1885.

626–'70. LANDSCAPE, WITH COTTAGE—Labourers binding cord-wood.

20½ by 14¼. Signed, and dated 1853.

In circulation. *Parsons Bequest.*

COZENS, Alexander.

Born in Russia; was a natural son of Peter the Great. and a Deptford woman, who accompanied Peter on his return to his own country. He was sent by the Czar to Italy to study art. Thence he came in 1746 to England; here he painted landscapes, taught drawing, exhibited from 1760 to 1781 at the Incorporated Society of Artists, Free Society of Artists and Royal Academy (1772–1781), and became a Member of the Incorporated Society of Artists. He was drawing master at Eton School for several years, and gave lessons to the Prince of Wales, afterwards George IV. For a time he practised at Bath, where his teaching was popular. Died in Duke Street, Piccadilly, on April 23rd, 1786.

26–'74. MOUNTAIN LANDSCAPE.

10⅜ by 14⅝. Sepia.

611–'75. LANDSCAPE, WITH RUINS AND MOUNTAINS.

6½ by 8¼.

D. 668. FOREST SCENE.

6 7/12 by 8¼. Bistre. Signed, and dated 1763. *Dyce Bequest.*

D. 669. VIEW NEAR ROME.

9⅝ by 13¼. Pen and sepia. Signed, and dated 1763.

Dyce Bequest.

COZENS, John Robert.

Born in 1752; was a son of Alexander Cozens. He exhibited with the Incorporated Society of Artists in 1767, and at the Royal Academy in 1776. He visited Switzerland, Italy, Sicily, and Elba, finally returning in 1783. As a water colour painter he was the immediate precursor of Girtin and Turner, and led the way in representing atmospheric effects. His works belong to the grey school, with little more in actual colour than tinted light and shade; but he produced very charming results with very simple materials. Constable said of him that he was "all poetry." Cozens lost his reason in 1794, but was befriended by Dr. Monro and Sir George Beaumont until his death, which is said to have occurred in 1799.

385. Italian (?) Lake Scene.
14½ by 20⅝. *In circulation.*

497. Chigi Palace, near Albano.
10¼ by 14¾. *In circulation.*

498. View in Sicily.
14⅝ by 21⅝. *In circulation.*

3020–'76. Cavern in the Campagna, Rome.
17¾ by 24. Signed, and dated 1778.
In circulation. William Smith Bequest.

3042–'76. View in the Island of Elba.
14½ by 21⅛. Signed, and dated 1780. *William Smith Bequest.*

158–'81. Alpine Scenery: Packhorses coming up a Pass.
17½ by 23¼. *In circulation.*

1093–'84. View in Westmorland.
14½ by 20⅝. *In circulation.*

406–'85. Tomb of the Horatii and Curiatii, Rome.
14¼ by 21.

143–'90. Italian Landscape, with buildings.
13 by 20¼. *In circulation.*

84–'94. Shepherd's Hut near Gaeta, South Italy.
10¼ by 14⅝. *In circulation. Given by Mr. J. E. Taylor.*

90–'94. Mountainous Landscape with Beechtrees.
14⅝ by 21. Signed, and dated 1792.
In circulation. Given by Mr. J. E. Taylor.

120–'94. Italian Vineyard.
9¾ by 14½. *In circulation. Given by Mr. J. E. Taylor.*

121–'94. City and Bay of Naples.
9⅛ by 14⅜. *In circulation. Given by Mr. J. E. Taylor.*

1712–'00. The Campagna, Rome.
10½ by 14¾. *Ashbee Bequest.*

821–'01. Sta. Giustina, Padua.
12 by 18. Signed on the mount.

D. 705. Castel Gandolfo and Lake of Albano, Campagna, Rome.
28 by 19 11/12. *Dyce Bequest.*

D. 706. Lake of Nemi.
20 5/12 by 13 11/12. Signed, and dated 1773. *Dyce Bequest.*

D. 707. Coast Scene between Vietri and Salerno.
$10\frac{1}{6}$ by $14\frac{7}{12}$. *Dyce Bequest.*

D. 708. Valley with Winding Streams.
$14\frac{1}{8}$ by $20\frac{3}{8}$. Signed, and dated 1774. *Dyce Bequest.*

D. 709. Geneva from the North-west.
$8\frac{1}{6}$ by $13\frac{11}{12}$. Pen and colour. Dated 1776. *Dyce Bequest.*

D. 710. Lake of Nemi.
$20\frac{5}{12}$ by $14\frac{5}{12}$. Signed, and dated 1779. *Dyce Bequest.*

D. 711. View between Lauterbrunnen and Grindelwald.
$9\frac{1}{6}$ by $13\frac{11}{12}$. Pen tinted. Dated 1776. *Dyce Bequest.*

D. 712. Sta. Giustina at Padua.
$10\frac{1}{8}$ by $14\frac{7}{12}$. *Dyce Bequest.*

D. 713. View between Bolsano and Trent, in the Tyrol.
$14\frac{1}{4}$ by $10\frac{1}{2}$. *Dyce Bequest.*

D. 714. Coast Scene between Vietri and Salerno; storm effect.
$14\frac{2}{3}$ by $10\frac{1}{4}$. *Dyce Bequest.*

D. 715. Mount Vesuvius.
$14\frac{1}{8}$ by $20\frac{1}{12}$. *Dyce Bequest.*

D. 716. Mount Vesuvius.
$9\frac{5}{12}$ by $12\frac{11}{12}$. *Dyce Bequest.*

D. 717. Coast Scene.
$14\frac{1}{3}$ by $20\frac{5}{6}$. *Attributed to* J. R. Cozens. *Dyce Bequest.*

D. 718. View between Brixen and Bolsano in the Tyrol. Storm effect.
Attributed to J. R. Cozens.
$10\frac{1}{8}$ by $14\frac{7}{12}$. Pen and colours. *Dyce Bequest.*

CRAIG, William Marshall.

The dates of his birth and death are unknown. He appears to have been living at Manchester in 1788 and to have come about 1791 to London, where he practised as a book illustrator and painter of portraits and miniatures. He exhibited miniatures, landscapes, etc. at the Royal Academy from 1788 to 1827, and about a hundred works at other exhibitions, the last of them appearing in 1828. He drew for "The British Gallery of Pictures" and published books on drawing, painting and engraving.

1750–'71. The Wounded Soldier.
23¼ by 17 *William Smith Gift.*

A. L. 8040. London Street Cries (10).
Each 4 by 2 1/16. Dated 1804. *In the Art Library.*

D. 403–'91. Landscape, with Lake and Mountains.
3¾ by 5⅙. Sepia. *In the Art Library.*

D. 404–'91. The Vicar of Wakefield Leaving Home for Prison (?).—*Goldsmith*, "Vicar of Wakefield," Chap. 25.
4 by 2⅞. Sepia. *In the Art Library.*

CRAMPTON.

1509–'69. Sea Beach.
6⅞ by 10¼. *In circulation. Townshend Bequest.*

CRANE, Walter, R.W.S.

79–'96. The Three Paths.
18 by 12. Signed, and dated 1869.

155–'98. The Goose Girl.

"O wind, blow Conrad's hat away
And make him follow as it flies,
While I with my gold hair will play
And bind it up in seemly wise."

Grimm, *Household Stories*, "*The Goose Girl.*"

From this design a piece of tapestry was woven in 1881 at the works of Messrs. Morris and Co. at Merton Abbey.
96½ by 72½. Cartoon. Signed, and dated MDCCCLXXX.

283–'98. Trees near Sorrento, Bay of Naples.
12⅞ by 9⅜. Signed, and dated (18)72. *Given by Mrs. W. Crane.*

284–'98. View at La Cava, near Salerno, South Italy.
13⅜ by 9⅞. Signed, and dated (18)72. *Given by Mrs. W. Crane.*

CRESWICK, Thomas, R.A.

Born at Sheffield on February 5th, 1811; studied under J. V. Barber at Birmingham. In 1828 he settled in London. He exhibited at the Royal Academy from 1828, his first works being chiefly Welsh scenes, followed by some views in Ireland; he also exhibited at the British Institution and elsewhere. Later Creswick found his best subjects in

the north of England. He was especially fond of painting streams, and worked chiefly in oils. In 1842 the British Institution awarded him a premium of 50 guineas; he became A.R.A. the same year, and R.A. in 1851. He died at Linden Grove, Bayswater, on December 28th, 1869, and was buried in Kensal Green Cemetery.

D. 254*a*–'90. LANDSCAPE, WITH SHEEP AND CATTLE IN A FIELD.
8⅜ by 12½. *In the Art Library.*

CRISTALL, Joshua.

Born about 1767 at Camborne, Cornwall, or in London. His father, a Scotsman and master of a small trading-vessel, opposed his love of art, and apprenticed him to a china dealer in Aldgate. Assisted by his mother, Cristall secretly practised art, and, leaving the dealer, became a china painter at Turner's manufactory near Broseley. Returning to London he entered the Royal Academy Schools and was befriended by Dr. Monro. He exhibited at the Royal Academy in 1803 and twice subsequently, and occasionally at the British Institution; but he was a constant exhibitor at the Old Water Colour Society of which he was an early member, and three times the President. In early years his subjects were mainly classical figures with landscapes, but he afterwards painted genre scenes and rustic groups. From 1823 to 1841 he lived at Goodrich on the Wye, but returned to London in the latter year. Died in Circus Road, St. John's Wood, on October 18th, 1847, and was buried at Goodrich.

422. BORROWDALE, CUMBERLAND.
16¾ by 15⅞. Signed, and dated 1814. *In circulation.*

444. THE YOUNG FISHER BOY.
14⅜ by 13½.

488. HORSE AND CART.
10¼ by 7⅜. *In circulation.*

431–'73. THE FISHMARKET ON THE BEACH, HASTINGS.
30 by 41½.

3008–'76. HIGHLAND DROVERS, NEAR INVERARAY.
21½ by 17. *William Smith Bequest.*

142–'90. BORROWDALE, CUMBERLAND.
7½ by 10¾. Signed, and dated 1824.

79–'94. Landscape, with Cattle and Mountains.
7½ by 11. Signed, and dated 1836.
In circulation. Given by Mr. J. E. Taylor.

108–'94. Landscape, with Waterfall and Mountains.
9⅜ by 13⅛. *In circulation. Given by Mr. J. E. Taylor.*

CROFT, Arthur.

1120–'86. Moorish Café, Blida, Algeria.
29¾ by 42½. Signed, and dated 1881.
Dixon Bequest (Bethnal Green Museum).

CROFT, John Ernest.

Exhibited at the Royal Academy, Suffolk Street, and elsewhere, 1868–73.

A. L. 5802. Wood near Crowhurst, Sussex.
11⅛ by 17⅛. Dated 1868. *In the Art Library.*

CROME, John.

Known as "Old Crome." Born at a Norwich public-house on December 22nd, 1768; was the son of a journeyman weaver. He was poorly educated and at the age of twelve became errand-boy to a Norwich physician. Leaving this employment he apprenticed himself for seven years to a sign-painter, Frank Whistler, and by associating with Ladbrooke, whose age and tastes were similar, became an artist. At the close of his apprenticeship he went to London, and was patronised by Sir William Beechey, in whose studio he worked, and by others. Returning to Norwich, he gradually acquired great local celebrity, and founded there one of the few successful English provincial schools of painting. In 1803 Crome and others inaugurated the Norwich Society of Artists, whose first exhibition was held in 1805; Crome became the President in 1810. He first exhibited at the Academy in 1806. In 1814 he visited France and Belgium. He was chiefly an oil painter, but also produced some water colours and etchings. He died at Norwich on April 22nd, 1821.

213. Near Magdalen Gate, Norwich.
4¼ by 7¼. Indian ink. Signed.
In circulation. Given by Sir J. C. Robinson, C.B., F.S.A.

214. King Street, Norwich.

4¼ by 7¼. Indian ink and chalk. Signed.

In circulation. Given by Sir J. C. Robinson, C.A., F.S.A.

643. Ruined Castle.—Evening.

No. 5998 in the Art Library is a copy of No. 643.

12 by 17½.

1749–'71. Wood Scene.

22¼ by 16¼. *William Smith Gift.*

620–'77. Landscape with Cottages

20½ by 16¾.

623–'77. Study of Trees.

18½ by 13¼. *In circulation.*

S. ex. 8–'85. Old Houses at Norwich.

28 by 21. *In circulation.*

CROWE, Eyre, A.R.A.

653. A Dead Stork on the Bank of a Stream.

14⅜ by 11½. Chalk. Signed, and dated 1860.

CRUIKSHANK, George.

Born in Bloomsbury on September 27th, 1792; was the younger son of Isaac Cruikshank, the caricaturist. While still a youth he drew for children's books, etc., and subsequently illustrated numberless periodicals and satirical and humorous works, including "Points of Humour," "Life in London," "Mornings in Bow Street," "Jack Sheppard," "Oliver Twist" and "Sketches by Boz." Cruikshank exhibited occasionally at the Royal Academy and British Institution from 1830 to 1867. He produced a large number of etchings. In later life he painted some pictures in oils, such as "The Worship of Bacchus" (now belonging to the National Gallery). Died on February 1st, 1878, and was buried in St. Paul's Cathedral.

71–'80. The Worship of Bacchus.

Design for the large oil painting belonging to the National Gallery. Inscribed, "Designed and drawn by George Cruikshank, Teetotaller, 1860."

22 by 39. *In circulation.*

Given by Mrs. George Cruikshank.

A. L. 9621*b*. TAM O'SHANTER AT THE INN.

"Ae market night,
Tam had got planted, unco right,
Fast by an ingle, bleezing finely,
Wi' reaming swats, that drank divinely."

Burns, *Tam O'Shanter*, ll. 37–40.

9¼ by 12½. Signed.

The Art Library contains a large collection of Cruikshank's works given at various times by Mrs. Cruikshank.

CRUIKSHANK, Isaac.

Born in Edinburgh in 1756 or 1757. Worked in London, where he became a caricaturist, and in 1796 published his first print in defence of Pitt, who had been attacked by Gillray. He exhibited at the Royal Academy in 1789–90 and 1792, and illustrated works by Dean Swift, Joe Miller, &c. He was the father of George and Robert Cruikshank. Died in London in 1810 or 1811.

1704–'71. THE LOST CHILD.

12⅜ by 9⅞. *William Smith Gift.*

1705–'71. THE CHILD FOUND.

12½ by 9⅞. *William Smith Gift.*

144–'90. THE DAME SCHOOL.

7 by 9¼. *In circulation.*

CUETT, John.

270–'71. STUDY OF CLASSICAL RUINS. Probably a composition.

16¾ by 22⅝. Indian ink. Signed, and dated 1710.

In circulation.

DADD, Richard.

Born in 1819 at Chatham; was the son of a chemist. When his father removed to London he entered the Royal Academy Schools. In 1837 and subsequent years he exhibited at the Society of British Artists, and from 1838 was a frequent exhibitor at the Academy. His most important work was a series of over 100 paintings illustrating Byron's "Manfred" and Tasso's "Jerusalem Delivered." In 1842–3 he journeyed in the Levant, and on his return, though his brain showed signs of weakness, he executed excellent water-colours of Egyptian scenes. His mind then gave way, and he murdered his father at Cobham Park, Surrey; he fled to France, attacked a fellow-passenger near Fontainebleau, and was arrested. For the rest of his life, from 1844, he

remained a prisoner at Bethlehem Hospital and Broadmoor, where, however, he continued to paint. He died in 1887.

689–'77. Tombs of the Khalifs, Cairo.

$9\frac{1}{2}$ by $14\frac{1}{2}$.

690–'77. Entrance to an Egyptian Tomb.

$6\frac{7}{8}$ by $5\frac{1}{2}$. *In circulation.*

27–'78. Eastern Scene; Rocky Coast Landscape.

$9\frac{5}{8}$ by $14\frac{5}{8}$. *In circulation.*

33–'78. Christ rescuing St. Peter from the Waves.

10 by $13\frac{3}{4}$. Signed, and dated 1852.

F. 58. Leonidas with the Wood-cutters.

"Melissa, pointing, spake:
'I am their leader. Natives of the hills
Are these, the rural worshippers of Pan,
Who breathes an ardour through their humble minds
To join you warriors.'"

Richard Glover, *Leonidas*, Book VII., ll. 241–247.

$7\frac{1}{8}$ by $5\frac{1}{8}$. Signed, and dated 1873. *Forster Bequest.*

F. 59. Sketch to illustrate the Passions—Patriotism.

$14\frac{1}{4}$ by $10\frac{1}{8}$. Signed, and dated 1857. *Forster Bequest.*

A. L. 8391. A Fallen Warrior.

$14\frac{5}{16}$ by $10\frac{1}{4}$. Signed, and dated 1855. *In the Art Library.*

A. L. 8392. Jason and Medea.

$14\frac{5}{16}$ by $10\frac{1}{4}$. Signed, and dated 1855. *In the Art Library.*

D. 1–'08. Sketch to illustrate the Passions—Idleness.

$14\frac{3}{8}$ by $10\frac{1}{8}$. Signed, and dated 1853.

D. 2–'08. Sketch to illustrate the Passions—Want. With views of Rochester.

$14\frac{1}{4}$ by $10\frac{1}{4}$. Signed, and dated 1856. *In circulation.*

DADE, Ernest.

Exhibited from 1886 to 1901 at the Royal Academy, Suffolk Street, etc.

D. 71–'07. Fishing Boats at Whitby.

$13\frac{1}{2}$ by $9\frac{1}{2}$. Signed, and dated (18)86.

Given by Miss Duckworth (Bethnal Green Museum).

DANBY, Francis, A.R.A.

Born near Wexford on November 16th, 1793. Received lessons in art from J. A. O'Connor, a landscape painter at Dublin, and studied at the Royal Dublin Society's Schools. In 1813 he went to Bristol and made a living

by teaching water-colour painting. He exhibited at the Royal Academy from 1821, and becoming A.R.A. in 1825, he proceeded to London. In 1829, however, he quarrelled with the Academy and went to Switzerland, where he took to boat-building and yachting. In 1841 he returned to England and painted with renewed zest. He lived from 1847 at Exmouth, where he died on February 9th, 1861.

480. On the Avon, near Bristol.
11¼ by 16.

103–'92. Stream, with Bridge and Cottages.
9 by 13⅝. *In circulation.*

F. 88. Sir Samuel Egerton Brydges (1762-1837), bibliographer and genealogist.

Full-length portrait.
11½ by 6. *Forster Bequest.*

DANBY, Thomas, R.W.S.

Born in Ireland about 1818. He was a younger son of Francis Danby, A.R.A., and spent most of his early years with him at Bristol. He became a landscape and marine painter; he exhibited at the British Institution in 1841 and from 1843 at the Royal Academy; but he contributed most frequently to the exhibitions of the Old Water Colour Society, of which he became an Associate in 1867 and a Member in 1870. Died on March 25th, 1886.

1114–'86. Coast Scene with a Ship on the Stocks.
13⅝ by 19¾. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1153–'86. Snowdon, North Wales.
20 by 36. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1155–'86. Summer Evening, North Wales.
17⅝ by 35¾. Signed, and dated 1879.
Dixon Bequest (*Bethnal Green Museum*).

384–'91. Snowdon—Evening.
15¼ by 25¾. Signed. *Prescott Hewett Gift.*

385–'91. Welsh Mountains—Morning.
16⅞ by 25⅞. Signed. *In circulation. Prescott Hewett Gift.*

A. L. 5739. Trout Stream near Capel Curig, North Wales.
7½ by 10¾. *In circulation.*

DANIELL, Samuel.

Born about 1775; was a brother of William Daniell, R.A. Exhibited at the Incorporated Society of Artists in 1791, and occasionally at the Royal Academy from 1792 to 1812. In early life he went to South Africa and travelled into the interior, making drawings which he published in his "African Scenery and Animals," after his return in 1804. Subsequently he visited Ceylon, and published in 1808 his "Scenery, Animals, and Native Inhabitants of Ceylon." Exposure in forests and swamps broke down his constitution, and he died in Ceylon in December 1811.

1205–'72. Deer and Birds in a Tropical Landscape.
12⅜ by 17⅞.

DANIELL, Thomas, R.A., F.R.S., F.S.A.

Born at Kingston-on-Thames in 1749; was the son of an innkeeper. He was apprenticed to a heraldic painter, but entered the Royal Academy Schools in 1773, and afterwards practised landscape painting. He exhibited at the Academy from 1772 to 1784. With his nephew, William Daniell, he went to India, and remained there sketching and painting for ten years. He and his nephew published at Calcutta some views of that city. On their return to England they brought out "Oriental Scenery" in six volumes, completed in 1808. In 1795 Thomas Daniell exhibited Indian views at the Royal Academy; he was elected A.R.A. in 1796, and R.A. in 1799. He was a Fellow of the Royal Society, the Asiatic Society, and the Society of Antiquaries. Died at 14, Earl's Terrace, Kensington, on March 19th, 1840, and was buried in Kensal Green Cemetery.

145–'90. Sketch of a Common with Houses.
11⅞ by 21. Unfinished.

DANIELL, William, R.A.

Born in 1769. At the age of fourteen he was taken by his uncle, Thomas Daniell, R.A., to India, where he made many drawings. He exhibited at the Royal Academy from 1795; at first he confined himself to Indian views, but later exhibited English and Scotch landscapes. He was elected A.R.A. in 1807, and R.A. in 1822. He published several works, including "A Picturesque Voyage round Great Britain" (1814–25). In 1826 the British Institution awarded him 100*l.* for his sketch of "The Battle of Trafalgar." He was well known by his panoramas of Madras, etc. Died at New Camden Town on August 16th, 1837.

1595–'71. BENARES, ON THE GANGES.
14½ by 20½. *In circulation.*

1687–'71. CASTEL NUOVO, NAPLES.
13⅜ by 19⅞. *William Smith Gift.*

1744–'71. DURHAM CATHEDRAL.
15¾ by 25⅝. Signed, and dated 1805. *William Smith Gift.*

458–'75. SEA PIECE; ARAB DHOW IN THE FOREGROUND, SHIP IN THE DISTANCE.
21¾ by 29⅜. *In circulation.*

459–'75. SEA PIECE; ARAB DHOW AND BRIG, BECALMED.
22 by 29. *In circulation.*

80–'94. A HIPPOPOTAMUS HUNT.
6½ by 9. *In circulation. Given by Mr. J. E. Taylor.*

83–'94. THE ISLANDS KHALKI AND PRINKIPOS, Sea of Marmora.
10½ by 17. *In circulation. Given by Mr. J. E. Taylor.*

D. 924. BRIDGE OF DON, ABERDEENSHIRE.
6¼ by 9¾. Pen, tinted, and body-colour. *Dyce Bequest.*

D. 604–'87. VIEW IN INDIA.
11 5/16 by 22. Pencil, tinted. *In the Art Library.*

The Art Library also contains twelve sepia drawings by W. Daniell, R.A.

DANSON, George.

Was born on June 4th, 1799, at Lancaster; became a scene painter at London theatres; exhibited occasionally from 1823 to 1848 at the Royal Academy, British Institution and Society of British Artists; painted large pictures which were shown at the Surrey Zoological Gardens. Died at 711, Wandsworth Road, on January 23rd, 1881.

146–'90. STREET, WITH OLD HOUSES.
8½ by 12¾. Signed, "Danson." *Attributed to* George Danson.

DAVIDSON, Charles, R.W.S.

Exhibited from 1844, chiefly at the Old Water Colour Society, where over 800 of his works appeared, and at the New Water Colour Society (now the Royal Institute). Was elected an Associate in 1847 and a Member in 1849 of the latter society, but resigned in 1853; became an Associate of the Old Society in 1855 and a Member in 1858. Died at Falmouth on April 19th, 1902.

433. On the Hill at St. Leonards.
15⅝ by 25⅝. *In circulation.*

1471–'69. Earlswood Common, Surrey.
8 by 17. *In circulation. Townshend Bequest.*

1152–'86. Landscape with winding River.
13⅞ by 22¼. *Dixon Bequest (Bethnal Green Museum).*

1168–'86. Haymaking.
11⅛ by 17¼. *Dixon Bequest (Bethnal Green Museum).*

1228–'86. Haymaking.
19⅞ by 30¾. *Dixon Bequest (Bethnal Green Museum).*

1231–'86. Gatton Park, Surrey: haymaking in a meadow.
22¼ by 31¼. *Dixon Bequest (Bethnal Green Museum).*

DAVIS (or DAVIES), John Scarlett.

Born at Hereford in 1804; was the son of a shoemaker. Became a student of the Royal Academy in 1820; exhibited there from 1822, and also at the British Institution and Society of British Artists. Studied at the Louvre; painted successful interiors; lithographed heads after Rubens and some views of Bolton Abbey. Was at Florence in 1834 and at Amsterdam in 1841. Probably died about 1844.

2944–'76. Porte St. Martin, Paris.
10¾ by 11⅞. Signed, and dated 1831. *William Smith Bequest.*

DAYES, Edward.

Born in 1763; was a pupil of William Pether. He engraved in mezzotint and painted miniatures, landscapes and other works. Some of his pictures, such as the "Thanksgiving Procession for the King's Recovery in 1789" and "The Trial of Warren Hastings," are crowded with figures. Dayes exhibited at the Royal Academy from 1786 to 1804 and occasionally at the Incorporated Society of Artists. He was Draughtsman to the Duke of York. He wrote and published several works. Died by his own hand in May, 1804.

674. Ely Cathedral.
26⅝ by 36⅝. Signed, and dated 1792. *In circulation.*

1714–'71. Windermere.
6⅞ by 10. *William Smith Gift.*

1715–'71. DERWENTWATER, CUMBERLAND.

6⅞ by 10¾. *William Smith Gift.*

1756–'71. BUCKINGHAM HOUSE, ST. JAMES'S PARK.

An engraving of this picture by S. D. Soiron, was published in 1793 under the title of "The Promenade in St. James' Park."

15½ by 25½. Signed, and dated 1790. *William Smith Gift.*

50–'76. BATH.

21½ by 32½. *In circulation.*

147–'90. BEWDLEY, WORCESTERSHIRE—OLD BRIDGE WITH HOUSES.

10¼ by 12. Signed, and dated 1797. *In circulation.*

1769–'00. GREENWICH HOSPITAL.

16¼ by 22⅜. Signed, and dated 1788. *Ashbee Bequest.*

D. 217–'04. WALTHAM CROSS AND THE FALCON INN.

7⅝ by 6½. *In the Art Library.*

See also the Catalogue of Miniatures.

DEAKIN, Peter.

Exhibited from 1855 to 1879 at the Royal Academy, British Institution, Suffolk Street, and elsewhere.

A. L. 5803. EVENING AFTER A STORM.

12 11/16 by 21. Signed. *In the Art Library.*

DEANE, William Wood.

Born in Liverpool Road, Islington, on March 22nd, 1825; practised as an architect but afterwards gave up that profession for painting. Exhibited from 1844 to 1873 at the Royal Academy, the two Water Colour Societies and elsewhere; was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1862, and a Member in 1867, but resigned in 1870, and became an Associate of the Old Society. Died at 64, King Henry's Road, Hampstead, on January 18th, 1873.

1805–'88. BARMOUTH, NORTH WALES.

9¾ by 16¼. Signed, and dated 1868.

Bequeathed by Mr. Arthur Ditchfield.

386–'91. STREET IN VENICE.

16⅛ by 12⅞. Signed, and dated 1869.

In circulation. Prescott Hewett Gift.

D'EGVILLE, J. Hervé.

Exhibited from 1868 to 1877. Died in 1880.

387–'91. The Lagunes of Venice.
11¼ by 20½. Signed, and dated 1869. *Prescott Hewett Gift.*

388–'91. The Lagunes of Venice.
10⅞ by 24. Signed, and dated 1866. *Prescott Hewett Gift.*

D. 189–'90. Mountains in North Wales.
3¼ by 13⅞. *In the Art Library.*

D. 190–'90. Near Towyn, North Wales.
4 by 11¾. *In the Art Library.*

D. 191–'90. Sevenoaks Common.
9 by 14⅛. Dated 1845. *In the Art Library.*

D. 192–'90. Towyn, North Wales.
6½ by 11⅝. *In the Art Library.*

D. 193–'90. Old Manor House, Horsham.
8¾ by 12¾. *In the Art Library.*

D. 206–'90. Kneesworth.
8⅝ by 14⅛. *In the Art Library.*

DE LA COUR, F. J.

148–'90. Lime-kilns, Plymouth.
7⅜ by 10⅛.

The Art Library contains a pencil drawing by De la Cour.

DELAMOTTE, William.

Born at Weymouth on August 2nd, 1775. Studied at the Royal Academy and under Benjamin West. His early works were in the manner of Girtin. Delamotte exhibited at the Royal Academy (1793–1850), British Institution, Society of British Artists and Old Water Colour Society; he became an Associate of the last-named society in 1805 but resigned in 1808. He resided for a time at Oxford. In 1803 he was appointed drawing-master at Great Marlow Military College (afterwards removed to Sandhurst). In 1816 he published "Thirty Etchings of Rural Subjects." Died at The Lawn, St. Giles's Field, Oxford, on February 13th, 1863.

557. Canterbury.
10 by 14. Signed, and dated (18)44. Pencil.
Given by the Painter.

558. Bruges.
25 by 29¼. Signed, and dated 1819.
In circulation. Given by the Painter.

559. Liège : The Bridge of Arches.
21¼ by 30¾. Signed. *Given by the Painter.*

595. Christchurch, Oxford, from Hinksey Meadows.
20½ by 29½. Signed.

596. Fishing Boats on the Scheldt, near Antwerp.
Exhibited at the Royal Academy in 1819.
20¾ by 30. Signed, and dated 1819. *In circulation.*

D. 497–'89. Carregcennin Castle, Carmarthenshire.
10⅛ by 14¼. Signed, and dated 1801. *In the Art Library.*

The Art Library also contains two pencil drawings by W. Delamotte.

DE LOUTHERBOURG, Philip James, R.A.

Born at Fulda on October 31st, 1740; was the son of a miniature painter; studied under F. G. Casanova and Carle Vanloo at Paris, where he became a Member of the Académie Royale in 1767. He came to England in 1771, exhibited at the Royal Academy from 1772, was elected A.R.A. in 1780 and R.A. in 1781. He painted landscapes, battle pieces, coast views, and scenery for Garrick at the Drury Lane Theatre. In 1782, having given up his post at the theatre, he exhibited an invention called the "Eidophusicon, or a representation of Nature" in Spring Gardens. He was rather eccentric and posed as a faith-healer. Died at Hammersmith Terrace, Chiswick, on March 11th, 1812, and was buried at Chiswick.

553. A Storm.
10½ by 14. Tinted drawing. Signed. *In circulation.*

1701–'71. Mountain Scenery.
Painted by the artist for his "Eidophusicon."
10 by 15⅛. Dated 1799. *In circulation. William Smith Gift.*

32–'78. Carisbrooke Castle, Isle of Wight.
9¼ by 12¾. Oil and water-colour on canvas. Signed.

170, 170*a*–'90. Cataract on the Llugwy, near Conway (with coloured engraving).
Engraved in the artist's "Picturesque Scenery of Great Britain," 1806.
9⅛ by 12¼. Signed.

The Dyce Collection also contains three drawings by P. J. De Loutherbourg.

DERBY, William.

Born on January 10th, 1786, at Birmingham, where he was taught drawing by Joseph Barber. In 1808 he settled in London and was employed in copying pictures in the Stafford Gallery for engravers. He also painted portraits and miniatures and exhibited at the Royal Academy (1811–37) and elsewhere. In 1825 he made drawings for Lodge's "Portraits of Illustrious Persons." In 1838 he was attacked by paralysis, but was afterwards able to continue his work. Died in Osnaburgh Street, Regent's Park, on January 1st, 1847.

43–'74. FISHERMAN.

9 by 13. Signed, and dated 1834.

44–'74. MAN HOLDING A BOOK.

16¼ by 10¾. *In circulation.*

DEVIS, Anthony Thomas.

Born on March 18th, 1729. Became a teacher of drawing. Was awarded a premium by the Society of Arts in 1763. Exhibited at the Royal Academy in 1772 and 1781. Retired to Albury, near Guildford, in 1780 and died there in 1817.

1734–'71. LANDSCAPE WITH CHURCH AND CATTLE.

11¾ by 16⅞. Water-colour with crayon. Signed, and dated 1772. *William Smith Gift.*

149–'90. LANDSCAPE WITH CHURCH AND HOUSES.

9 by 12¼. Signed. *In circulation.*

598–'92. NOTTINGHAM.

12 by 17⅛.

599–'92. VIEW NEAR NOTTINGHAM.

12 by 17⅛. *In circulation.*

DE WILDE, Samuel

Born about 1748. He painted both in oils and water-colours, most of his works being dramatic portraits or scenes from plays. Many of his portraits are at the Garrick Club. He exhibited with the Incorporated Society of Artists from 1776 and at the Royal Academy from 1778 to 1821; he also exhibited at the British Institution and Suffolk Street, his last work appearing in 1832. Died on January 19th, 1832, and was buried in the ground of Whitefield's Tabernacle in the Tottenham Court Road.

25–'74. George Davies Harley (d. 1811), actor and author, as "Kent" in *Shakespeare's* "King Lear."

14 by 9. Signed, and dated 1794.

D. 33. William Parsons (1736–95), actor, in the "Village Lawyer."

9¼ by 7. Black chalk, highly finished in colours. Signed, and dated 1802. *Dyce Bequest.*

D. 34. Mrs. Davenport (*née* Mary Ann Harvey) (1765 ?–1843), actress, as "Dame Ashfield" in *Morton's* "Speed the Plough."

9¼ by 7. Black chalk, highly finished in colours. Signed, and dated 1802. *Dyce Bequest.*

D. 822. Mrs. Abington (*née* Frances Barton) (1737–1815), actress, as "Charlotte," in *Bickerstaff's* "The Hypocrite."

4¾ by 3⅛. Pen and Indian ink, washed. *Dyce Bequest.*

D. 823. Miss Maria Theresa De Camp, (afterwards Mrs. Charles Kemble) (1774–1838), actress.

13⅛ by 8. Chalk tinted. *Dyce Bequest.*

D. 824. John Bannister (1760–1836), actor.

13¼ by 9$\frac{5}{12}$. Chalk. Signed, and dated 1794. *Dyce Bequest.*

DE WINT, Peter.

Born on January 21st, 1784, at Stone, Staffordshire. He was descended from an old and wealthy merchant family of Amsterdam; his father, a doctor, was born at New York but practised at Stone. In 1802 De Wint was placed under John Raphael Smith, the crayon painter and engraver; here he was a fellow pupil of William Hilton, R.A., whose sister he married. In 1809 he became a student of the Royal Academy, where a few of his works appeared, but he exhibited most often with the Old Water Colour Society, of which he was elected an Associate in 1810 and a Member in 1811. De Wint was extremely fond of depicting English landscape both in oil and water-colours, and he developed an original style. Died at 40, Upper Gower Street, London, on June 30th, 1849, and was buried in the round of the Royal Chapel in the Savoy.

328. Landscape, with Cattle.

9⅝ by 13⅜. *In circulation.*

329. Thornbury Castle, Gloucestershire.

18 by 13⅜. *In circulation.*

476. The "Stonebow," a Gateway at Lincoln.
21⅛ by 16½. *In circulation.*

515. The Cricketers.
22¼ by 34¾. *Ellison Gift.*

516. Nottingham.
11⅜ by 35. *Ellison Gift.*

517. Walton-on-Thames.
13⅜ by 30. *Ellison Gift.*

563. The Hay Harvest.
9¾ by 17⅜. *In circulation.*

1480–'69. Landscape.
9¾ by 16. Signed. *In circulation. Townshend Bequest.*

586–'70. Landscape with Waggon and Cattle.
16¼ by 11¾. *In circulation. Parsons Bequest.*

262–'72. A Mountain Tarn.
8⅝ by 12½. *In circulation.*
Given by Mrs. Tatlock, the daughter of the Painter.

263–'72. Ferry on the Severn, near Tewkesbury.
11½ by 18¾. Dated 1840.
In circulation. Given by Mrs. Tatlock.

264–'72. Haddon Hall, Derbyshire.
11 by 18⅛. Painted in 1839. *Given by Mrs. Tatlock.*

265–'72. Shap Fells, Westmorland.
6 by 17. *In circulation. Given by Mrs. Tatlock.*

266–'72. Wilsford, Lincolnshire.
12¼ by 19. *In circulation. Given by Mrs. Tatlock.*

267–'72. Rick-making, near Lincoln.
9⅞ by 17¾. *In circulation. Given by Mrs. Tatlock.*

268–'72. Reapers in a Cornfield, near Lincoln.
14 by 20¾. *In circulation. Given by Mrs. Tatlock.*

269–'72. Tutbury Castle, Staffordshire.
12⅛ by 20½. *In circulation. Given by Mrs. Tatlock.*

270–'72. View near Salt Hill, Bucks.
[illegible] *In circulation. Given by Mrs. Tatlock.*

271–72. Cornfield, with Loaded Waggons, near Lincoln.
12¼ by 20¼. *In circulation. Given by Mrs. Tatlock.*

272–'72. Stacking Hay, near Lincoln.
12⅜ by 18¼. *In circulation. Given by Mrs. Tatlock.*

273–'72. Church on the Bank of a Winding River.
6 by 12¼. *In circulation. Given by Mrs. Tatlock.*

1019–'73. Water Mill, Cumberland.
32 by 26. *Ellison Gift.*

1020–'73. Village in Lincolnshire.
9½ by 14. *Ellison Gift.*

1021–'73. Lincoln Cathedral.
41¼ by 31½. *Ellison Gift.*

1022–'73. A Snow Drift.
12½ by 29⅜. *Ellison Gift.*

3050–'76. Torksey Castle, on the Trent, Lincolnshire.
8⅛ by 15½. *William Smith Bequest.*

3051–'76. Cowes Castle, Isle of Wight.
11½ by 21¾. *William Smith Bequest*

628–'77. Landscape, with Church.
10⅛ by 7¼.

1099–'84. River Scene.
5¼ by 8⅛. *In circulation.*

1088–'86. Landscape, with Figures on a Bridge over a Stream.
19¼ by 28. *Dixon Bequest (Bethnal Green Museum).*

1195–'86. Near Beverley, Yorkshire, the Minster in the distance.
25½ by 40½. *Dixon Bequest (Bethnal Green Museum).*

1201–'86. Cornfield with Harvesters.
11 by 16⅝. *Dixon Bequest (Bethnal Green Museum).*

14–'87. View from Gore Lane, Kensington, showing Holy Trinity Church, Brompton.
5 by 14.

15–'87. View from Gore Lane, Kensington, showing St. Luke's Church, Chelsea.
4½ by 14.

439–'88. Courtyard of Haddon Hall, Derbyshire.
11½ by 18½. *In circulation.*

589–'92. Carnarvon Castle and the Menai Straits.
12 by 20½. *In circulation.*

54–'94. Newark Castle, Nottinghamshire.
12¾ by 19⅞. *In circulation.*

179–'98. Old Houses on the High Bridge, Lincoln.
15⅝ by 20⅜.

1740–'00. Bolton Abbey, Yorkshire.
9⅝ by 29. *Ashbee Bequest.*

1755–'00. Coast Scene.
7¾ by 13⅜. *Ashbee Bequest.*

1758–'00. Hoveringham-on-Trent.
13½ by 21⅝. *Ashbee Bequest.*

1758*a*–'00. Kneeton, Nottinghamshire.
Nos. 1758–'00 and 1758*a*–'00 are on either side of the same piece of paper.
12¼ by 21⅝. *Ashbee Bequest.*

1763–'00. Landscape with River and Church.
18½ by 30¼. *Ashbee Bequest.*

1934–'00. A Timber Yard.
15 by 23. *Carr Bequest.*

398–'76. Lake Scene, Cumberland.
6¾ by 10¼. *Attributed to* De Wint. *In circulation.*
See also page 411.

DIBDIN, Thomas Colman.

Born on October 22nd, 1810. In 1826 he entered the General Post Office, but quitted this employment eleven years later, and became a professional artist. He exhibited from 1831 to 1883 at the British Institution, Suffolk Street, the Royal Academy (1832–74), and elsewhere. Died on December 26th, 1893.

798–'77. Nave of St. Saviour's, Southwark.
25¼ by 17¾.

1177–'86. Landscape with Cottage and Rustic Bridge.
14½ by 19⅝. Signed, and dated 1860.
Dixon Bequest (*Bethnal Green Museum*).

DICKINSON, Lowes Cato.

180–'96. The Last Watch : General Gordon at Khartum.

A *copy* by Miss Isabella Keightley from a picture by L. C. Dickinson.

49⅜ by 37. *Bethnal Green Museum. Given by Miss I. Keightley.*

DIGHTON, Denis.

Born in London in 1792; was a son of Robert Dighton, the painter; studied at the Royal Academy, where he exhibited from 1811 to 1825, his subjects being mostly battles and military scenes. He also executed some caricatures in his father's manner, but better drawn. The Prince of Wales noticed his ability and gave him a commission in the 90th regiment, but he resigned it, married, and settled in London. In 1815 he became Military Painter to the Prince Regent. Died at St. Servan on August 8th, 1827.

975–'72. Battle Piece—Cavalry and Infantry Contesting a Stream.

20⅝ by 27⅜. Signed.

DIGHTON, Robert.

Born in 1752. Was a painter, actor, dramatic writer, singer, and humorist. Exhibited at the Free Society of Artists from 1769 and occasionally at the Royal Academy from 1775 to 1799. In 1793 he brought out a "Collection of portraits of Public Characters" and thenceforth devoted himself mainly to caricature. Died in Spring Gardens in 1814.

D. 843–'00. A Windy Day—scene outside the shop of Bowles, the printseller, in St. Paul's Churchyard.

12⅝ by 9⅝.

The Art Library contains a mezzotint engraving of the above picture, No. E. 1356–'06.

DILLON, Frank, R.I.

852–'00. Loggia of the Summer Reception Room (Makad) in the house of the Memluk Raduan Bey, Cairo.

11⅞ by 17¾. *In the Oriental Gallery.*

853–'00. Interior of the House of the Mufti Sheikh el Mahadi, Cairo.

12 by 18½. *In the Oriental Gallery.*

854–'00. Reception Room (Mandarah) in the house of the Memluk Raduan Bey, Cairo.

16⅞ by 11⅜. Signed. *In circulation.*

855–'00. Reception Room (Mandarah) in the house of the Sheikh Sâdât, Cairo.

17½ by 11¾. Dated 1873. *In the Oriental Gallery.*

856–'00. Courtyard (Al-hōsh) in the house of the Sheikh Sâdât, Cairo.

17 by 11⅜. Dated 1873. *In circulation.*

857–'00. Recess in the Reception Room in the house of the Mufti Sheikh el Mahadi, Cairo.

13¾ by 9⅞.

858–'00. An Interior (the Eastern End) in the house of the Mufti Sheikh el Mahadi, Cairo.

17½ by 11⅝.

859–'00. Apartment in the house of the Sheikh Sâdât, Cairo.

11⅜ by 15⅝. Dated (18)73. *In circulation.*

860–'00. Loggia of the Summer Reception Room (Makad) in the house of the Memluk Raduan Bey, Cairo.

15⅝ by 10¼. *In circulation.*

861–'00. Exterior of the House of the Memluk Raduan Bey, Cairo.

11⅝ by 16. Signed, and dated 1870.

862–'00. Apartment in the harem of the Sheikh Sâdât, Cairo.

18⅝ by 13⅛. *In the Oriental Gallery.*

DITCHFIELD, Arthur.

Born in London in 1842; studied at Leigh's School and the Royal Academy; exhibited from 1864 to 1886 at the Royal Academy, British Institution, Suffolk Street, the Institute (now the Royal Institute), and elsewhere; travelled in Spain, Italy, Algiers, Egypt, etc. Painted landscapes in oil and water colours. Died in 1888.

1814–'88. Landscape with Water.

11¾ by 19¼. Charcoal. Signed, and dated 1871.

Bequeathed by the Painter.

1815.–'88 Landscape with Boat and Swans.

12¼ by 17. Charcoal. Signed, and dated 1871.

Bequeathed by the Painter.

1816–'88. Landscape with Bridge over a River.
13 by 22½. Charcoal. *Bequeathed by the Painter.*

1817–'88. Landscape with River and Cattle.
9¾ by 17. Charcoal. Signed, and dated (18)85.
Bequeathed by the Painter.

1818–'88. Landscape with River and Cattle.
11¾ by 21¾. Charcoal. Signed, and dated 1885.
Bequeathed by the Painter.

1829–'88. Rocky Dingle with Stream and Deer.
10¼ by 15. *In circulation. Given by Mrs. J. L. Roget.*

1830–'88. Coast Scene, St. Raphael, France.
12½ by 19¼. Dated 1882. *Given by Mrs. J. L. Roget.*

1831–'88. La Cava, near Salerno, Italy.
19¼ by 12½. Signed, and dated (18)84. *Given by Mrs. J. L. Roget.*

1832–'88. Taormina, near Messina, Sicily.
12½ by 19½. Signed, and dated 1884.
In circulation. Given by Mrs. J. L. Roget.

DIXON, Robert.

Born at Norwich in 1780. Was for a time a scene-painter at the local theatre. Exhibited at the Royal Academy in 1798, and contributed to the Norwich exhibitions from 1805 to 1810; became Vice-President of the Norwich Society in 1809. Painted landscapes, architectural subjects, compositions, and rural scenes, and published in 1810–11 "Norfolk Scenery"—36 views drawn and etched by himself. Died on October 1st, 1815.

796–'77. Farm Yard, with Figures and Cattle.
22½ by 28. Signed, and dated 1809.

DOBBIN, John.

Exhibited from 1842 to 1884 at the Royal Academy, Society of British Artists, and elsewhere; his subjects include landscapes from Scotland, France, Spain, etc.

1674–'71. The Court of Lions in the Alhambra, Granada.
From a sketch made in 1859.
38 by 30. Signed. *Given by the Painter.*

DOBSON, William Charles Thomas, R.A., R.W.S.

Born at Hamburg in 1817; was the son of a British merchant; was educated in London; studied at the British Museum, and from 1836 at the Royal Academy where he was noticed by Eastlake. He first held a post in the Government School of Design at Somerset House, and in 1843 was transferred to the headmastership of the Birmingham School of Art. In 1842 he became a member of the Etching Club. He exhibited at the Royal Academy from 1842 to 1894, also at Suffolk Street and the Old Water Colour Society. Resigning his post in 1845, he went to Italy and thence to Germany; here he spent several years and was influenced by the "Nazarene School." On his return he devoted himself to painting religious subjects, and his works became popular through engravings. He was elected A.R.A. in 1860, R.A. in 1871, an Associate of the Old Water Colour Society in 1870, and a Member in 1875; in 1895 he became an Honorary Retired Academician. Died at Ventnor on January 30th, 1898.

1176–'86. Head of a Girl.

18¼ by 14¼. Signed, and dated 1880.

Dixon Bequest (*Bethnal Green Museum*).

DODD, Charles Tattershall.

Born at Tonbridge on January 11th, 1815; settled at Tunbridge Wells as a teacher of drawing. His subjects are mostly views of Kent, Sussex, and Wales. He exhibited from 1832 at the British Institution, Royal Academy (1847–59), and Suffolk Street. Died at Tunbridge Wells on November 27th, 1878.

612–'86. Old Barn, Rusthall Common, near Tunbridge Wells.

21 by 28. Signed, and dated 1874. *In circulation.*

613–'86. Old Barn, Rusthall Common, near Tunbridge Wells.

19½ by 26¾. *In circulation.*

DODGSON, George Haydock.

Born at Liverpool on August 16th, 1811. Early in life he entered the office of George Stephenson, the railway engineer, but left it to take up art. He exhibited from 1835 to 1880, chiefly at the two Water Colour Societies, but occasionally at the Royal Academy, British Institution, and

Suffolk Street. He was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1842 and a Member in 1844, but he resigned in 1847 ; he became an Associate of the Old Society in 1848 and a Member in 1852. His subjects are chiefly English landscapes. Died on June 4th, 1880, at 28, Clifton Hill, St. John's Wood, London.

1464–'69. Interior of a Cathedral.

13 by 19¾. *In circulation. Townshend Bequest.*

156–'83. "Solitude"; view of Newgate Street, looking east, showing the old prison and St. Paul's.

7⅝ by 9¼.

1098–'86. Winter Landscape : Sunset.

8⅞ by 12¾. *Dixon Bequest (Bethnal Green Museum).*

1163–'86. Snowdon from the Valley.

12¼ by 19⅛. Signed, and dated 1864.

Dixon Bequest (Bethnal Green Museum).

1223–'86. A Stately Landing Place, with Figures and Barge.

14⅜ by 27. *Dixon Bequest (Bethnal Green Museum).*

1229–'86. Richmond, Yorkshire.

16¾ by 27⅝. Signed, and dated 1876.

Dixon Bequest (Bethnal Green Museum).

1796–'88. A Reach on the Thames, near Goring.

13 by 19½. *Bequeathed by Mr. Arthur Ditchfield.*

389–'91. Knole Park, near Sevenoaks, Kent.

13⅛ by 19⅞. Signed, and dated (18)63.

In circulation. Prescott Hewett Gift.

390–'91. Knole Park, near Sevenoaks, Kent—Evening.

13⅝ by 20⅛. Signed, and dated 1876.

In circulation. Prescott Hewett Gift.

391–'91. On the Coast of Yorkshire.

13⅜ by 19⅞. Signed, and dated (18)72.

In circulation. Prescott Hewett Gift.

22–'00. Richmond Castle, Yorkshire.

12¼ by 18½. Signed, and dated 1876.

Given by Mr. James Orrock, R.I.

26–'00. The Bite—Two Boys Fishing.

12¼ by 18½. Signed, and dated 1870.

Given by Mr. James Orrock, R.I.

38–'00. Crossing the Brook.
8¾ by 12 *Given by Mr. James Orrock, R.I.*

1772–'00. The Coast of Gower, South Wales.
10 by 16½. Signed, and dated 1879. *Ashbee Bequest.*

D. 1896–'89. A Cornfield.
4⅝ by 13. *In the Art Library.*

DONALDSON, A. B.

518–'69. Villa Borghese, Rome.
4⅛ by 12⅜.

A. L. 5804. Llangollen.
5 7/16 by 12 3/16. *In the Art Library.*

DORRELL, Edmund.

Born at Warwick in 1778; was brought up by his uncle, a doctor, who intended him for his own profession, but assisted him in studying art. Dorrell practised in London as a water-colour painter, his subjects being mainly landscapes and rustic scenes; he exhibited from 1807 to 1836 at the Royal Academy, Society of British Artists and Old Water Colour Society; he became an Associate of the last-named society in 1809, and a Member the same year, but resigned in 1812. Died in London on February 28th, 1857.

606. On the Thames.
12¾ by 20⅛. *In circulation.*

265–'75. Landscape, with Cottage and Figures; a Church in the distance.
12 by 18⅝. *In circulation. Given by Miss Jane Dorrell.*

266–'75. Fishermen and Boats, near Mount Edgcumbe, Cornwall.
17 by 22½. *Given by Miss Jane Dorrell.*

267–'75. Crowhurst, near Hastings.
6⅜ by 9. *In circulation. Given by Miss Jane Dorrell.*

268–'75. View from Box Hill, Dorking.
5⅜ by 9. *In circulation. Given by Miss Jane Dorrell.*

150–'90. Landscape Sketch, with Cattle.
7¼ by 6.

D'ORSAY, Count Alfred Guillaume Gabriel.

Born in 1798 or 1801 at Paris; was the son of an officer of the French Republic and Empire. When about twenty years old, he entered the army, and though he inclined to the Imperialist party, he served in the Bourbons' body-guard. In 1821 he visited England. While his regiment was quartered at Valence he met the Earl of Blessington, whose daughter he married. He spent much time in London, and exhibited from 1843 to 1848 at the Royal Academy and Suffolk Street. In 1852 he was appointed Director of Fine Arts by Prince Louis Napoleon. He executed some sculptures. Died at Paris in 1852.

F. 60. George Gordon, Sixth Lord Byron (1788–1824), Poet.
Probably sketched at Genoa, 1823.
8⅜ by 6½. Pencil, slightly coloured. Signed.
Forster Bequest.

DOWNMAN, John, A.R.A.

Born in Devonshire. He came early to London, where he studied under Benjamin West and from 1769 at the Royal Academy. He exhibited at the Free Society of Artists in 1768 and at the Royal Academy from 1770 to 1819. He was a very prolific painter of portraits, many of which he drew in pencil and then tinted. In 1777 he was practising at Cambridge. He was elected A.R.A in 1795, visited Plymouth in 1806, practised at Exeter in 1807–8, and after again working in London, settled at Chester about 1818. Died at Wrexham, Denbighshire, on December 24th, 1824.

844–'83. The Sybarite.
Illustration of a poem by Isaac D'Israeli.
27½ by 34. Signed, and dated 1805.

D. 206–'06. Mr. T. D. Walter.
Oval, 8 by 6½. Dated 1780.

D. 709–'07. Lady Hildyard. Probably Mary, daughter of Sir Edward Dering, Bart., and wife of Sir Robert D'Arcy Hildyard, Bart. (*d.* 1814), High Sheriff of Yorkshire.
Oval, 8 by 6½. Signed, and dated 1792.

DOYLE, Richard.

Born in 1824; was the son of John Doyle, a miniature painter of Dublin, who settled in London and became famous as a political caricaturist under the initials "H.B." Richard Doyle's "Journal" (brought out by J. H. Pollen

after his death) showed his remarkable power as a youth of 15 or 16. He first became publicly known by his contributions to *Punch*, and was the designer of its present title-page. He illustrated works by Thackeray, Dickens, Ruskin, etc., contributed drawings to the *Cornhill Magazine*, and painted fanciful and weird compositions in water-colours. He died at 7, Finborough Road, S.W., on December 11th, 1883.

334–'80. The Witch's Home, No. 1. "Broom waiting; Coming out."—Scene taken from a sketch made in Canna, a small island on the west coast of Scotland.

13¾ by 20. Signed, and dated 1875. *In circulation.*

335–'80. The Witch's Home, No. 2. "She's off!"—Scene taken from a sketch made in Canna, a small island on the west coast of Scotland.

13¾ by 20. Signed, and dated 1875.

336–'80. The Manners and Customs of Monkeys. (Durfur, Africa.)

9½ by 17¾. Signed, and dated 1877.

1207–'86. Wood Elves hiding and watching a Lady.

5⅛ by 13¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

DRUMMOND, J.

1192–'86. Head of an Old Woman.

11⅞ by 9½. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

DUNCAN, Edward, R.W.S.

Born in London in 1803. He early showed artistic ability and was articled to Robert Havell, the aquatint engraver. While with him he studied and copied the works of W. Havell. Subsequently, however, he gave up engraving and became a water-colour painter; he exhibited from 1830 to 1882, chiefly at the Water Colour Societies but occasionally at the Royal Academy (1846–73), British Institution and Suffolk Street; in 1833 he became a Member of the New Water Colour Society (now the Royal Institute), but resigned in 1847; he was elected an Associate of the Old Society in 1848 and a Member in 1849. His marine subjects, which constitute his most important works, are admirable for their purity and freshness. Died at 36, Upper Park Road, Haverstock Hill, on April 11th, 1882.

1023–'73. Carting Seaweed on the Coast of Guernsey.
15¼ by 27¼. Signed, and dated 1853. *Ellison Gift.*

3061–'76. Isle of Wight—The Channel Fleet coming out of Portsmouth.
14 by 20⅞. Signed, and dated 1859. *William Smith Bequest.*

1121–'86. Seaweed gathering in Guernsey.
26½ by 46. Signed, and dated 1862.
Dixon Bequest (Bethnal Green Museum).

1220–'86. On the River Yare, Norfolk.
11½ by 24. Signed, and dated 1858.
Dixon Bequest (Bethnal Green Museum).

1226–'86. Kenilworth Castle by Moonlight.
15¼ by 24⅝. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).

1227–'86. The Harvest Moon.
19½ by 29½. Signed, and dated 1855.
Dixon Bequest (Bethnal Green Museum).

132–'89. The Bass Rock in the Firth of Forth, with Ships and Fishing Smacks.
17⅝ by 37¾. Signed, and dated 1865. *In circulation.*

237–'90. Wreckers at work in Rhosilly Bay, Coast of Gower, South Wales.
10¾ by 28½. Signed, and dated 1852.
Bequeathed by Miss Eleanor Robinson.

392–'91. Gillingham on the Medway, Kent.
11½ by 23¾. Signed, and dated 1864.
In circulation. Prescott Hewett Gift.

D. 2275–'85. Sunset Effect, Isle of Man.
9 1/16 by 11⅝. *In the Art Library.*

D. 2276–'85. Study of Surf at Hastings.
8 3/16 by 13 5/16. Dated 1872. *In the Art Library.*

D. 1897–'89. Lightship on the Goodwins.
4 1/16 by 10⅛. *In the Art Library.*

D. 1898–'89. Landscape, Guernsey.
9 3/16 by 13 5/16. Signed, and dated 1852 (?). *In the Art Library.*

DYCE, The Rev. Alexander, M.A.

An amateur painter, born in George Street, Edinburgh, on June 30th, 1798 ; was the son of a lieutenant-general in the service of the East India Company, and a cousin of William Dyce, R.A. He was educated at Edinburgh High School and at Exeter College, Oxford, where he graduated in 1819. Having taken holy orders, he held two curacies between 1822 and 1825 ; then he settled in London and devoted himself to literary work. His editions of Beaumont and Fletcher, Marlowe, and Shakespeare are well known. Died at 33, Oxford Terrace, London, on May 15th, 1869, bequeathing a rich library and art collection to the South Kensington Museum (now the Victoria and Albert Museum).

D. 974. An Oriental Vase with Flowers.
$13\frac{1}{3}$ by 11. Signed, and dated 1820. *Dyce Bequest.*

D. 975. A Rose and French Marigold, &c., unfinished.
11 by $12\frac{3}{4}$. *Dyce Bequest.*

D. 976. A Blue Bell.
$9\frac{1}{2}$ by $7\frac{5}{12}$. *Dyce Bequest.*

D. 977. A Flower with petals closed and drooping.
$11\frac{1}{2}$ by $9\frac{1}{4}$. *Dyce Bequest.*

D. 978. Nine Butterflies.
$7\frac{1}{2}$ by $10\frac{7}{12}$. *Dyce Bequest.*

The Dyce Collection also contains 4 drawings in sepia, chalk and pencil by the Rev. Alexander Dyce.

DYCE, William, R.A., A.R.S.A.

A scholar and musician, and a mythological, historical, and scriptural painter, born at Aberdeen in 1806 ; was educated at Marischal College ; studied at the Royal Scottish Academy ; exhibited at the Royal Academy from 1827. After two prolonged visits to Rome he settled at Edinburgh in 1830 and became an Associate of the Scottish Academy in 1835. Dyce painted in fresco for the Houses of Parliament "The Baptism of King Ethelbert" and part of a "King Arthur" Series. He was elected A.R.A. in 1844 and R.A. in 1848. He was a writer on State art-education, and was placed at the head of the Government Schools of Design. Died at Streatham on February 14th, 1864, and was buried in Streatham Churchyard.

164, 164.* Studies for the fresco of "The Baptism of King Ethelbert."

7¼ by 5⅝ and 10 by 7¼. Chalk. Signed.

166. Head from the cartoon for "Neptune giving to Britannia the Empire of the Sea"—painted in fresco for Her Majesty Queen Victoria at Osborne.

18⅜ by 12¼. Charcoal. Signed.

167. Study for Picture—Consecration of Archbishop Parker.

6¼ by 8½. Chalk. Signed.

168. "Design" personified as a Female Figure.

Drawing prepared for the cover of the Government Schools of Design Drawing Book.

8⅞ by 6⅜. Pen and ink. Signed. *In circulation.*

173. Life Study of an Indian.

22⅛ by 15¼. Chalk. Signed, and dated 1844. *In circulation.*

174. Glenlaer, Dumfriesshire.

7⅝ by 12¾. Signed. *In circulation.*

237–'76. A Demoniac Boy.

Copied from a fresco by Domenico Zampieri (Domenichino) in the chapel of St. Nilus in the monastery of Grotta Ferrata, near Rome.

14½ by 9¾. Pencil, tinted.

446–'88. Study of Water Lilies and other Plant Forms.

8¼ by 13¼. *In circulation.*

447–'88. Goat Fell, Isle of Arran.

8 by 13¼. *In circulation.*

448–'88. Landscape, with grass-covered track; hills in background.

8¼ by 5¾. *In circulation.*

A. L. 4366. Unfinished Design for a Wall Decoration.

14 by 11¼. *In circulation.*

The Art Library also contains some drawings by W. Dyce, R.A.

EAST, Alfred, A.R.A., P.R.B.A., R.E.

393–'91. Lake Biwa, Japan.

10 by 14¼. Signed. *Prescott Hewett Gift.*

EASTLAKE, Caroline H.

1804–'88. A Child's Nosegay; wild flowers in a jug.

9¾ by 8. Signed. *Bequeathed by Mr. Arthur Ditchfield.*

EASTLAKE, Sir Charles Lock, P.R.A.

Born on November 17th, 1793, at Plymouth, where his father practised as a lawyer. After attending Plympton Grammar School, he was sent at the age of 14 to Charterhouse School, London, but he left in 1808 to study art under B. R. Haydon. In 1809 he became a student of the Royal Academy; from 1813 he exhibited at the British Institution. He visited Paris in 1814, and in 1815, while at Plymouth, he painted a picture of "Napoleon on board the Bellerophon." Subsequently, Eastlake visited Italy and Greece, and after an interval at home, went to Italy again for twelve years. He painted genre subjects, figures, and portraits in oil, exhibited at the Royal Academy from 1823, was elected A.R.A. in 1827, R.A. in 1830, Librarian to the Academy in 1842 and President in 1850, and was appointed Keeper of the National Gallery in 1843 and Director in 1855. He wrote several works on art. Died at Pisa on December 24th, 1865, and was buried at Kensal Green.

A. L. 9164. A Study. Two men on horseback riding between rows of Roman tombs.

7 by 10⅝. Pen and wash. Signed, and dated 1817.

In the Art Library.

EBURNE, Miss Emma Sophia. *See* **Oliver, Mrs. William, R.I.**

EDDINGTON, William Clarke.

Exhibited from 1861 to 1885 at the Royal Academy, Suffolk Street, the Royal Institute and elsewhere.

1166–'86. Near Dinas Craig, on the Holyhead Road, North Wales.

15½ by 29. *Dixon Bequest* (*Bethnal Green Museum*).

EDRIDGE, Henry, A.R.A.

Born at Paddington in August, 1769; was the son of a Westminster tradesman. After serving his apprenticeship with William Pether, the engraver, he became a student of the Royal Academy in 1784, and in 1786 won the silver medal and gained the notice of Reynolds, the President, who allowed him to copy his pictures in miniature. He exhibited miniatures at the Academy from 1786. According to S. Redgrave "his earliest works were on ivory, afterwards on paper drawn with blacklead or Indian ink. Later he abandoned this method, and drawing the figure in a slight, spirited manner, finished the face of his sitter elaborately in

water-colour. He had a great feeling for landscape art, acquired from a study of Hearne, whom he surpassed in colour and power." In 1817 and 1819 he visited France and made sketches of Paris and towns in Normandy; some of these drawings appeared at the Academy in 1820, in which year Edridge was elected A.R.A. Died in Margaret Street, Cavendish Square, on April 23rd, 1821.

475. CHENIES HOUSE, NEAR BRAMBLETYE, SUSSEX.

The Art Library contains a copy of this picture, No. 6776.

12⅞ by 18. *In circulation.*

477. HEDGEROW, TREES, AND HORSES.

11⅞ by 16. *In circulation.*

2936–'76. RICK YARD, ASHFORD, KENT.

10⅝ by 16¾. *William Smith Bequest.*

2937–'76. FARM HOUSE, BUCKINGHAMSHIRE.

11⅞ by 16⅞. Signed, and dated 1814. *William Smith Bequest.*

2938–'76. NEAR BROMLEY, KENT.

11 by 16¾. *William Smith Bequest.*

2939–'76. BRIGHTON BEACH.

9 by 17½. *William Smith Bequest.*

2940–'76. THE HON. SIR EDWARD PAGET, G.C.B. (1775–1849), general.

18¼ by 13¼. Signed, and dated 1810. *William Smith Bequest.*

2941–'76. FRANCIS BARBER, Dr. Johnson's negro servant.

After the portrait by Sir J. Reynolds, in the possession of Sir G. Beaumont, Bart.

6½ by 5¾. *William Smith Bequest.*

3043–'76. BROMLEY, KENT.

13 by 19½. *William Smith Bequest.*

3044–'76. PONT NEUF, PARIS.

13¼ by 19¼. *William Smith Bequest.*

3045–'76. PONT NEUF, PARIS.

7 by 13½. Pencil. Dated at back 1817. *William Smith Bequest*

132–'82. LANDSCAPE WITH COTTAGE AND FIGURES.

7⅛ by 13. *In circulation.*

151–'90. LANDSCAPE, WITH SOLDIERS SKETCHING.

11¼ by 16. *In circulation.*

504–'92. PORTRAITS OF A GENTLEMAN AND TWO CHILDREN.

12½ by 9¼. Water-colour and pencil. Signed, and dated 1799.

511–'92. PORTRAIT OF A YOUNG LADY, SEATED.
12¾ by 9. Water-colour and pencil. Signed, and dated 1803.

81–'94. COTTAGE AT BOOKHAM, SURREY.
8½ by 11½. *In circulation. Given by Mr. J. E. Taylor.*

87–'94. LANDSCAPE, WITH LANE AND CHURCH.
8¼ by 5½. Pencil and Indian ink. Signed.
In circulation. Given by Mr. J. E. Taylor.

9[illegible]–'94. LANDSCAPE, WITH POND, CATTLE AND GIPSIES.
12 by 17¾. *In circulation. Given by Mr. J. E. Taylor.*

100–'94. VILLAGE SCENE.
10¼ by 14⅝. Indian ink and sepia.
In circulation. Given by Mr. J. E. Taylor.

115–'94. SOUTH PORTAL, ROUEN CATHEDRAL, as seen from the Place de la Calende.
15⅝ by 10⅝. Indian ink and sepia, with touches of colour.
In circulation. Given by Mr. J. E. Taylor.

116–'94. STUDY OF TREES.
14¼ by 10¾. Indian ink and sepia.
In circulation. Given by Mr. J. E. Taylor.

66–'95. THE MARKET PLACE AT ROUEN.
21 by 14¼. Signed, and dated 1821. *In circulation.*

67–'95. RUE DE LA GROSSE HORLOGE, ROUEN.
18⅞ by 12¾. Signed, and dated 1821.

1781–'00. FARMHOUSE WITH PIGS.
10½ by 14⅜. *Ashbee Bequest.*

D. 542–'06. THOMAS HEARNE (1744–1817), draughtsman.
13 by 10. Signed, and dated 1800. Pencil and wash.

65–'94. NARROW STREET IN ROUEN; towers of cathedral in background.
Unfinished sketch in water-colours and chalk. *Attributed to* Henry Edridge.
13½ by 10. *In circulation. Given by Mr. J. E. Taylor.*

104–'94. PORTRAIT OF A YOUNG LADY.
9½ by 6½. *Attributed to* Henry Edridge. Pencil and Indian ink.
In circulation. Given by Mr. J. E. Taylor.

The Art Library contains a chalk drawing by H. Edridge.
See also the Catalogue of Miniatures.

EDWARDS, Edward, A.R.A.

Born in Castle Street, Leicester Square, on March 7th 1738; was the son of a chair-maker and carver. He received premiums at the Society of Arts, and studied in the Duke of Richmond's Gallery and St. Martin's Lane Academy. He exhibited from 1766 to 1806 at the Incorporated Society of Artists, Free Society of Artists, Royal Academy (1771–1806) and British Institution; he became a Member of the Incorporated Society of Artists, but resigned in 1770 and was elected A.R.A. in 1773. In 1775 Edwards visited Italy. In 1788 he was appointed Professor of Perspective at the Academy. He published fifty-two etchings in 1792, and a treatise on perspective in 1803; he was the author of "Anecdotes of Painters." Died in December, 1806.

23–'73. North Dean, Castle Eden, Durham.
$8\frac{1}{4}$ by $12\frac{7}{8}$.

F. 61. David Garrick (1716–1779), actor. "Last drawing from the life."
$7\frac{1}{4}$ by $6\frac{1}{4}$. Pencil. Signed, and dated 1777. *Forster Bequest.*

EDWARDS, James.

Exhibited from Nottingham in 1868.

A. L. 5805. Robber's Mill, Nottingham.
$6\frac{5}{8}$ by $12\frac{3}{8}$. Signed. *In the Art Library.*

EDWARDS, Sydenham.

Born about 1768. Was a draughtsman of plants and animals. Exhibited at the Royal Academy from 1792 to 1814. Published "Cynographia Britannica" in 1800–5, and "New Flora Britannica" in 1812. Drew for Rees's "Cyclopædia," the *Sportsman's Magazine* and other works. Died at Queen's Elm, Brompton, on February 8th, 1819.

D. 89–'87. Solitary Snipe of Nepal.
$8\frac{1}{2}$ by $10\frac{3}{4}$. Dated 1787. *In the Art Library.*

D. 90–'87. Woodcock.
$7\frac{1}{4}$ by 9. *In the Art Library.*

ELI, C.

A. L. 5717, 5718, 5773, 5779, 5781, 5782. Fruit and Flowers.
Various sizes. Signed. *In the Art Library.*

ELLIS, Edwin, R.B.A.

Born at Nottingham in 1841. Was first employed in a lace factory. Became a landscape and marine painter, best known for his seascapes. Exhibited from 1865 to 1891, chiefly at the Society of British Artists, of which he was elected a Member in 1875, but also at the Royal Academy and elsewhere. Died on April 19th, 1895.

1185–'86. TYNEMOUTH, COAST OF NORTHUMBERLAND.
12⅜ by 19⅜. Signed, and dated 1872.
Dixon Bequest (Bethnal Green Museum).

ELLIS, William.

Born in London in 1747; son of an engraver and a pupil of Woollett; is known by his plates after Sandby and Hearne, and a set of five views of the Battle of the Nile, aquatinted after Anderson. He exhibited an engraving at the Incorporated Society of Artists in 1780. Died in 1810.

D. 1668–'04. BLYTHBURGH PRIORY, SUFFOLK.
4 by 5¾. Executed in 1770. *In the Art Library.*

E. 3368–'04, in the Art Library, is an engraving of D. 1668–'04.

ELTON, S.

For some time master of the School of Art at Darlington; exhibited occasionally between 1860 and 1884.

A. L. 2089. VIEW ON THE RIVER TEES.
11 by 17⅜. *In the Art Library.*

A. L. 4359. OLD MILL ON THE EDEN, WESTMORLAND.
10 by 15⅕. *In circulation.*

EMES, John.

A water-colour and landscape painter, who practised about the end of the 18th century. Exhibited at the Royal Academy in 1790 and 1791. He engraved Jefferys' "Destruction of the Spanish Batteries before Gibraltar."

72–'94. GREENWICH PARK.
10⅛ by 14$\frac{15}{16}$. *Given by Mr. J. E. Taylor.*

EMSLIE, J. R.

240–'96. The "Sir Paul Pindar" Tavern, formerly in Bishopsgate Street Without.

7¾ by 5½. Pencil. Signed.

In the Architectural Court. Given by Mr. F. G. Mountford.

ESSEX, Richard Hamilton.

Born in 1802. Exhibited from 1823 to 1853 at the Royal Academy, Society of British Artists and Old Water Colour Society; became an Associate of the last named society in 1823, but resigned in 1837. He chose architectural views (almost exclusively Gothic) for his subjects. Died at Bow, Buckinghamshire, on February 22nd, 1855.

344–'91. The Choir, Ely Cathedral.

Exhibited at the Old Water Colour Society in 1833.

16¾ by 11⅞. Dated at back, 1833.

ETTY, William, R.A.

Born at York on March 10th, 1787; was the son of a miller. He served his apprenticeship with a printer at Hull, but at the age of 19, being assisted by relatives, he came to London to study art. In 1807 he became a student of the Royal Academy and continued to study there during most of his life. He exhibited at the Royal Academy from 1811 and at the British Institution and elsewhere. In 1816 and 1822, he visited Italy. He was elected A.R.A. in 1824 and R.A. in 1828. Etty returned to York on account of failing health in 1848, and died there on November 13th, 1849; he was buried in the churchyard of St. Olave.

471–'75. Study from the Nude—Female Seated on a Bank.

16 by 11¼. Signed.

The Art Library contains 355 pen and pencil sketches by William Etty.

EVANS, Bernard, R.I.

222–'70. Old House at Hendon.

13⅜ by 20. *In circulation.*

245–'76. Near Barmouth, North Wales.

13¾ by 20¼. Signed. *In circulation.*

99–'79. MOONLIGHT.
13 by 19⅜. Signed. *In circulation.*

26–'87. CANNOCK CHASE, STAFFORDSHIRE.
13¾ by 20⅜. *In circulation.*

19–'00. GRASSE, FROM LA CROIX DE GARDES, SOUTH OF FRANCE
15 by 21⅜. *Given by Mr. James Orrock, R.I.*

20-'00. CANNES, FROM LE CANNET.
14⅝ by 21⅜. Signed. *Given by Mr. James Orrock, R.I.*

A. L. 6823. LEAVING PASTURE.
9⅛ by 16¼. *In the Art Library.*

EVANS, Richard.

Born about 1784 ; was for a time assistant to Sir Thomas Lawrence. Exhibited at the Royal Academy from 1816 to 1845 and at the British Institution till 1856. Lived for many years at Rome, where he copied old masters and attempted fresco painting. The copies of Raphael arabesques in the Victoria and Albert Museum were executed by him. Died at Southampton in November, 1871.

159–'65. GANYMEDE FEEDING THE EAGLE.
Fresco, in imitation of the antique Roman frescoes. The Museum also contains an oil sketch for the fresco, No. 36-'70.
24 by 19½. *Given by Viscount Ridley.*

EVANS, William.

Known as "Evans of Eton." Born at Eton in 1797 or 1798; was educated there and succeeded his father as drawing master at the College in 1818. Became an Associate in 1828 and a Member in 1830 of the Old Water Colour Society. Died on December 31st, 1877.

2990–'76. MILL AT DROXFORD, HAMPSHIRE.
13¼ by 17¾. *William Smith Bequest.*

D.412–'99. THE KEEPER'S LODGE (OLD CAKE HOUSE) IN HYDE PARK, LONDON.
8¼ by 11½. Signed, and dated 1835. *In the Art Library.*

FAED, Thomas, R.A., A.R.S.A.

Born on June 8th, 1826, at Burley Mill, Gatehouse of Fleet, Kirkcudbrightshire; was the son of a millwright. At the age of fifteen he entered the Trustees' Academy at

Edinburgh, and in 1849 was elected an Associate of the Royal Scottish Academy. In 1851 he exhibited for the first time at the Royal Academy, and having proceeded to London in 1852, he was elected A.R.A. in 1861 and R.A. in 1864; in 1892 he became an Honorary Retired Academician. His subjects were mainly taken from Scotch peasant life. He continued to exhibit until 1892, when failing sight compelled him to cease painting; he was blind for the last seven years of his life. Died at St. John's Wood on August 17th, 1900.

162–'01. A Glen.
$5\frac{5}{8}$ by $3\frac{1}{4}$. Sketch. Signed.

163–'01. River Scene with Mountains.
$3\frac{3}{16}$ by $5\frac{5}{8}$. Sketch. Signed.

164–'01. A Boat in a Creek.
$4\frac{3}{4}$ by $3\frac{1}{4}$. Sketch. Signed.

165–'01. River Scene—Sunset.
$2\frac{3}{16}$ by 4. Sketch.

166–'01. Near Melrose.
$6\frac{1}{2}$ by 4. Sketch. Signed.

167–'01. River Scene—Moonlight.
$4\frac{7}{8}$ by $6\frac{7}{8}$. Sketch. Signed.

FARINGTON, Joseph, R.A.

Born at Leigh, Lancashire, on November 21st, 1747. His father was vicar of Leigh and rector of Warrington. Farington was placed with Richard Wilson, R.A. in 1763; was awarded several premiums by the Incorporated Society of Artists, where he exhibited from 1765; became a Member of the Society at the age of twenty-one; was one of the first students of the Royal Academy, exhibited there from 1778 to 1813, and was elected A.R.A. in 1783 and R.A. in 1785. His pictures are mainly topographical. He exercised great influence in the Academy. Died from the effects of a fall from his horse on December 30th, 1821.

487. Lake and Mountains, Westmorland (?).
$3\frac{7}{8}$ by $6\frac{1}{4}$. Sepia. *In the Art Library.*

587. An Old Manor House.
$9\frac{1}{2}$ by $16\frac{1}{4}$. Signed.

131–'79. The Old Water Tower at York Buildings, Whitehall.

18 by 13. Pen and Indian ink. Signed, and dated 1791.

In circulation.

152, 152*a*–'90. Lancaster.

Pen and pencil, with slight washes of Indian ink. With engraving by John Landseer.

9 by 15⅜. Signed.

42–'95. Landscape, with Peasants gathering Sticks.

22⅞ by 18⅛. Signed, and dated 1789.

43–'95. Landscape, with Man on Horseback.

18⅛ by 16¼. *In circulation.*

44–'95. The Lady Oak, near Cressage, Shropshire.

17 by 17⅞. Signed, and dated 1789. *In circulation.*

45–'95. The Lady Oak, a copy of part of 44–'95.

16½ by 12⅞. *In circulation.*

The Art Library contains a sepia drawing by Joseph Farington.

FARMER, Miss Emily, R.I.

Born about 1826; was the daughter of John Biker Farmer of the East India Company's service. At the Royal Academy she exhibited miniatures in 1847 and 1849, and a genre scene in 1850; in 1854 she was elected a Member of the New Water Colour Society (now the Royal Institute), and from that year to 1904 she was a regular exhibitor there, most of her contributions being genre subjects. Died at her residence, Porchester House, Porchester, Hampshire, on May 8th, 1905.

D. 395–'05. In Doubt.

24⅛ by 16¼. Signed. *Bequeathed by the Artist.*

D. 396–'05. Kitty's Breakfast.

15⅞ by 9⅞. Signed, and dated 1883. *Bequeathed by the Artist.*

FARRIER, Robert.

Born at Chelsea in 1796. Was a painter of miniatures, domestic subjects and scenes from schoolboy life; he exhibited from 1818 to 1872, chiefly at the British Institution, Royal Academy and Society of British Artists. Died at Chelsea in 1879.

1943–'00. The Reluctant Scholar.

8½ by 6¼. Signed.

FEARNSIDE, W.

Exhibited at the Royal Academy from 1791 to 1801.

131–'92. A Country Inn.

17½ by 26⅛. Water-colour and body-colour. *In circulation.*

1811–'00. Landscape, with Water-mill and Cattle.

16½ by 23⅜. Water-colour and body-colour. Signed, and dated 1791. *Ashbee Bequest.*

1813–'00. Landscape, with Cottage and Cattle.

16½ by 23⅜. Water-colour and body-colour. Signed. *Ashbee Bequest.*

FIELD, Walter, A.R.W.S.

Born in 1837. Exhibited at the Royal Academy from 1856 to 1899; also at the Old Water Colour Society, of which he was elected an Associate in 1880, and elsewhere. Died at Hampstead on December 23rd, 1901.

394–'91. Boy in a Cornfield.

14⅛ by 11⅜. Signed, and dated (18)66. *Prescott Hewett Gift.*

395–'91. Girl carrying a Pitcher.

14⅛ by 11½. Signed, and dated (18)66. *Prescott Hewett Gift.*

FIELDING, Anthony Vandyke Copley.

Born in 1787; was the second son of Theodore Nathan Fielding. He studied under John Varley, and became well known as a water-colour painter of landscapes and sea pieces. He exhibited from 1810, chiefly at the Old Water Colour Society, where 1,671 of his works appeared, but also at the British Institution and Royal Academy (1811–42). He became an Associate of the Old Water Colour Society in 1810, a Member in 1812, Treasurer in 1817, Secretary in 1818, and President in 1831. In 1824 he was awarded a gold medal at the Paris Salon. His method of execution was very rapid. Copley Fielding amassed a considerable fortune and retired to Brighton; he died at Worthing on March 3rd, 1855, and was buried in Hove parish churchyard.

518. Vale of Irthing, Cumberland.

17⅞ by 31½. Signed, and dated 1850. *Ellison Gift.*

519. South Downs, near Rottingdean, Sussex.

18 by 26¾. Signed, and dated 1846. *Ellison Gift.*

1483–'69. RYDAL MOUNTAINS, WESTMORLAND.
8 by 12¼. Dated 1845. *In circulation. Townshend Bequest.*

1484–'69. LANDSCAPE.
7⅛ by 10⅜. *In circulation. Townshend Bequest.*

1485–'69. LANGDALE PIKES, FROM WINDERMERE.
7¼ by 10½. *In circulation. Townshend Bequest.*

1496–'69. MOEL HEBOG, LOOKING DOWN THE VALE FROM DINAS EMRYS, near Beddgelert.
7 by 10. Signed, and dated 1849.
In circulation. Townshend Bequest.

1524–'69. LANDSCAPE.
8¼ by 12. Signed, and dated 1843.
In circulation. Townshend Bequest.

596–'70. THE MOOR OF RANNOCH, PERTHSHIRE, SCHIEHALLION IN THE DISTANCE.
31½ by 18. Signed, and dated 1854.
In circulation. Parsons Bequest.

602–'70. LANDSCAPE, WITH RIVER AND MOUNTAIN.
6¼ by 9¾. Signed. *In circulation. Parsons Bequest.*

1024–'73. WINDSOR PARK WITH THE CASTLE IN THE DISTANCE.
7¼ by 10½. Signed, and dated 1847. *Ellison Gift.*

1025–'73. A SHIP IN DISTRESS.
25½ by 39½. Signed, and dated 1829. *Ellison Gift.*

1026–'73. BEN LOMOND.
7 by 10¼. Signed, and dated 1850. *Ellison Gift.*

2971–'76. RYDAL HEAD, AMBLESIDE, WESTMORLAND.
12¼ by 19¼. Signed, and dated (18)08. *William Smith Bequest.*

2972–'76. RHUDDLAN BRIDGE, FLINTSHIRE.
10¼ by 19½. Signed, and dated 1809. *William Smith Bequest.*

2973–'76. CASTLE ON A CLIFF; FISHING SMACKS.
10¼ by 13½. Signed, and dated 1810. *William Smith Bequest.*

2974–'76. CARNARVON CASTLE.
7⅛ by 10⅛. *William Smith Bequest*

3025–'76. BARGES PASSING A BRIDGE.
17½ by 14½. Signed, and dated 1828. *William Smith Bequest*

564–'82. COAST SCENE—SUNSET.
9¾ by 14⅛. Signed. *Jones Bequest.*

1136–'86. Rievaulx Abbey, Yorkshire.

24½ by 35¾. Signed, and dated 1839.

Dixon Bequest (Bethnal Green Museum).

1209–'86. Lake Scene, with Mountains.

6¾ by 10. *Dixon Bequest (Bethnal Green Museum).*

125–'89. Plymouth Sound.

23 by 34. Signed, and dated 1826.

197–'94. Beccles, on the Waveney, Suffolk. View looking west.

9 by 12. Signed, and dated 1819.

106–'96. Sea View, with Shipping.

9 by 13. Signed. *In circulation.*

107–'96. Landscape, with Herdsman and Cattle.

7⅛ by 10⅜. *In circulation.*

1917–'00. Ecclesbourne, near Hastings.

6⅞ by 10¼. Signed. *Ashbee Bequest.*

1935–'00. Sunset off Hastings.

15½ by 20⅞. Signed, and dated 1819.

In circulation. Carr Bequest.

A. L. 5740. Cornfield and Distant Hills.

8 5/16 by 13 11/16. *In the Art Library.*

FIELDING, Newton Smith.

Born at Huntingdon in 1799; was the youngest son of Theodore Nathan Fielding; painted animals, but was well known as an engraver and lithographer. He enjoyed a considerable reputation in France, where he taught the family of Louis Philippe. Died at Paris in 1856.

984–'01. Ducks.

6 by 8¾. Signed, and dated 1849.

FIELDING, Thales.

Born in 1793; was the third son of Theodore Nathan Fielding. Was elected an Associate of the Old Water Colour Society in 1829. Was for many years a teacher of drawing at the Woolwich Military Academy. Died at 26, Newman Street, on December 20th, 1837.

1437–'74. Greenwich Hill, with the Observatory and the Thames.

8⅝ by 13½.

1942–'00. Landscape with Cattle.

7¾ by 10½. Signed, and dated 1830.

FIELDING, Theodore Henry Adolphus.

Born in 1781; was the eldest son of Theodore Nathan Fielding. Exhibited landscapes and portraits at the Royal Academy and elsewhere from 1799. Resided at Croydon and taught drawing at the Military Academy at Addiscombe. He also executed some engravings and published a treatise on painting and other works. Died at Croydon on July 11th, 1851.

3033–'76. Manorbier Castle, near Tenby, Pembrokeshire.

15½ by 21: *William Smith Bequest.*

FILDES, Sir S. Luke, R.A.

F. 62. The Grave of Charles Dickens, Poets' Corner, Westminster Abbey.

Illustration to Forster's *Life of Charles Dickens.*

13⅞ by 8⅞. Signed, and dated (18)73. *Forster Bequest.*

FINCH, Francis Oliver.

Born in Friday Street, London, on November 22nd, 1802. His father was a city merchant who died when his son was an infant. At the age of 12, Finch, having shown artistic ability, was placed with John Varley, with whom he remained for five years. He also studied at Sass's Academy. Soon after leaving Varley he made a tour in Scotland, and except for a visit to Paris in 1852, did not again leave England. He showed ability as a miniaturist and portrait painter, but generally selected landscape subjects; his classical compositions are always elegant and at times above the average of such works. He exhibited at the Royal Academy from 1817 to 1832; he became an Associate of the Old Water Colour Society in 1822 and a Member in 1827. Died in London on August 27th, 1862.

598. Ruins.

A classical composition.

15¾ by 10⅞. *In circulation.*

645. MORNING.
A composition.
15⅝ by 22½. *In circulation.*

646. THE TWILIGHT WALK.
11¼ by 16. *In circulation. Given by Mrs Finch.*

667. LANDSCAPE, WITH RIVER—MOONLIGHT.
15 by 22⅛. *In circulation.*

668. LANDSCAPE, WITH RUINED TEMPLE—SUNRISE.
A classical composition.
14⅞ by 21⅞. *In circulation.*

669. EVENING.—A Cemetery.
A composition.
14⅞ by 22. *In circulation.*

670. LANDSCAPE.
A classical composition.
14⅞ by 21⅞. *In circulation.*

1086–'86. MOUNTAIN SCENE, WITH FIGURES.
16⅝ by 23¼. *Dixon Bequest (Bethnal Green Museum).*

1141–'86. MOUNTAIN LANDSCAPE, STORMY SKY, TREE RIVEN BY LIGHTNING.
9⅛ by 12⅛. *Dixon Bequest (Bethnal Green Museum).*

1142–'86. ROCKY LANDSCAPE, WITH RUINS AND A FISHERMAN.
9 by 12⅛. *Dixon Bequest (Bethnal Green Museum).*

51–'87. A STILL SUMMER DAY—HILLY LANDSCAPE, WITH CASCADE AND RUIN.
6¼ by 9¼.

153–'90. LANDSCAPE, WITH RIVER AND CASTLE.
16¾ by 23.

396–'91. MOONLIGHT.—CLASSIC LANDSCAPE.
10⅛ by 13¼. *Prescott Hewett Gift.*

47–'96. LANDSCAPE, WITH TOWER AND FIGURES.
8⅜ by 11½. *In circulation.*

1753–'00. RUIN WITH TREES.
7¼ by 9⅝. *Ashbee Bequest.*

D. 911–'04. LANDSCAPE, WITH POND AND CLASSICAL RUIN.
7¼ by 10⅛.

FINNIE, John, R.C.A., R.E.

Born at Aberdeen in May, 1829. After living at Edinburgh, Wolverhampton and Newcastle-on-Tyne, he came in 1853 to London. After three years' work at the School of Design, Marlborough House, he was appointed to the headmastership of the School of Art at Liverpool, which post he held till 1896. In 1860 he became an Associate of the Liverpool Academy and subsequently its President. He exhibited in London from 1861 at the Royal Academy (till 1905), Suffolk Street and elsewhere. John Finnie was well-known as a landscape painter and mezzotint engraver; he was Treasurer of the Royal Cambrian Academy, and a Fellow of the Royal Society of Painter-Etchers and Engravers. Died at Bootle in February, 1907.

A. L. 5953. Moel Siabod, North Wales.
8⅞ by 13½. *In the Art Library.*

FISHER, Miss Amy E.

Exhibited domestic subjects and views of towns at the Royal Academy, Suffolk Street and the Institute (now Royal Institute), 1866-90.

S. EX. 2–'83. The Deanery, Westminster.
14 by 15¾. Signed, and dated 1883. *In circulation.*

FISHER, Jonathan.

Born at Dublin. Was self-taught in art, and was patronised by Lord Portarlington. He was at first a draper but subsequently held a post in the Stamp Office at Dublin. Died in 1812.

423–'82. Lymington River, with the Isle of Wight in the Distance.
10 by 14.

FISK, William Henry.

Born in 1827; was the son of William Fisk, a painter; studied with his father and at the Royal Academy; exhibited from 1846 to 1873 at the British Institution, Suffolk Street, Royal Academy (1850–73) and elsewhere. He was a successful lecturer on practical art, and held the post of anatomical draughtsman to the College of Surgeons and that of teacher of drawing and painting at University College School. Died at Hampstead on November 13th, 1884.

627–'70. Ben Nevis from above Navin.
23½ by 11¾. Signed and dated 1868. *Parsons Bequest.*

FLAXMAN, John, R.A.

A sculptor, born at York on July 6th, 1755. He was the son of John Flaxman, a modeller. He exhibited at the Free Society of Artists from 1767, became a student of the Royal Academy in 1769, exhibited portraits in wax, etc., there from 1770, went to Italy in 1787 and attracted great notice at Rome, returned to England in 1794, and was elected A.R.A. in 1797 and R.A. in 1800. He was largely employed by Wedgwood. From 1810 he was Professor of Sculpture at the Royal Academy. Died on December 7th, 1826.

83–'99. ORESTES PURSUED BY THE FURIES. Cf. *Æschylus'* "Eumenides."

23½ by 64½. Indian ink.

D. 783. HECTOR AND AJAX PARTED BY THE HERALDS. *Homer*, "Iliad," Book vii.

$6\frac{11}{12}$ by $10\frac{7}{12}$. *Dyce Bequest.*

D. 784. MAN STANDING ON SHORE, with two prostrate females.

4¼ by $12\frac{2}{3}$. Pen, washed with Indian ink. *Dyce Bequest.*

The Ionides Collection contains 173 designs, studies, etc., in ink, pencil, etc., by Flaxman.

The Art Library contains 26 chalk studies by Flaxman.

FORD, Samuel.

Born at Cork in 1805; was a student at the Cork Academy at the same time as Maclise. Became a teacher of drawing and the master of the Cork Mechanics' Institute. Died of consumption in 1828.

7–'87. THE VISION OF TRAGEDY.

59 by 96. Monochrome. *Given by Mr. T. Willes Chitty.*

FOSTER, Myles Birket, R.W.S.

Born at North Shields on February 4th, 1825; was taken to London at the age of five and was educated at Quaker schools at Tottenham and Hitchin, but received little art instruction. When about sixteen years old he entered the establishment of Peter Landells, the wood-engraver, and designed illustrations for *Punch*, the *Illustrated London News* and other publications. In 1846 he started on his own account and drew vast numbers of illustrations for books on wood blocks. About 1859 he abandoned this work, and

confined himself to painting, chiefly in water-colours. He became an Associate in 1860 and a full Member in 1862 of the Old Water Colour Society, where he exhibited some 400 drawings. He executed a few oil-paintings and exhibited at the Royal Academy from 1869 to 1877. He lived for many years at Witley, near Godalming, and died at Weybridge on March 27th, 1899.

520–'82. THE MILKMAID.

11¾ by 17½. Signed, and dated 1860. *Jones Bequest.*

523–'82. STA. MARIA DELLA SALUTE, GRAND CANAL, VENICE.

7¼ by 10¼. Signed. *Jones Bequest.*

524–'82. SAN GIORGIO MAGGIORE, VENICE.

7¼ by 10¼. Signed. *Jones Bequest.*

1108–'86. YOUNG GLEANERS RESTING.

11⅞ by 17⅞. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1119–'86. COAST SCENE, SUNSET AND WINDY SKY.

4⅞ by 7. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1219–'86. LANDSCAPE WITH WATER—SUNSET.

5¾ by 8½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1221–'86. CHILDREN RUNNING DOWN HILL.

13¼ by 27⅝. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1224–'86. LANDSCAPE, WITH CATTLE.

7¼ by 10⅝. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1225–'86. LANDSCAPE, WITH CATTLE AND BRIDGE.

8¼ by 12¼. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

65–'95. A DELL IN DEVONSHIRE.

9¼ by 19½. Signed.

FRANCIA, François Louis Thomas.

Born at Calais on December 21st, 1772 ; settled early in London and practised water-colour painting. Exhibited regularly at the Royal Academy from 1795 to 1822. Was appointed painter in water-colours to the Duchess of York. In 1817 he returned to France and settled at Calais, where he gave instruction to Bonington. His favourite subjects were shore scenes, broad and rich in colour and fine in handling. Francia died at Calais on February 6th, 1839.

469. FISHING CRAFT.

13¼ by 25½.

588. Cottages in a Valley.

No. A. L. 6777 in the Art Library is a copy of No. 588.

17½ by 12. Signed, and dated 1805. *In circulation.*

623. Interior of a Church.

9¾ by 7⅜. Sepia. *In circulation.*

3016–'76. Moor, with Windmill.

13½ by 19. *William Smith Bequest.*

3017–'76. Landscape with Angler : Fonthill Abbey in the Distance.

20⅝ by 16¾. Signed, and dated 1804. *William Smith Bequest.*

625–'77. Shipwrecked Mariner.

6½ by 12¼.

627–'77. Deal Lugger and Boats.

12½ by 8⅞. *In circulation.*

374–'78. Street with Bridge and Figures.

14 by 19¼. Signed, and dated 1827.

In circulation. Given by Mr. W. Wyld.

375–'78. River with Barges.

12¼ by 23½. Signed. *In circulation. Given by Mr. W. Wyld.*

477–'83. Landscape composition—Moonlight.

On the back of this drawing is the following inscription :—

This drawing was made on Monday May the 20th 1799 at the room of Robert Ker Porter of No. 16 Great Newport Street, Leicester Square, in the very painting room, that formerly was Sir Josuah (*sic*) Reynolds's, and since has been Dr. Samuel Johnson's ; and for the first time on the above day convened a small and select society of Young Painters under the title (as I give it) of the Brothers ; met for the purpose of establishing by practice a school of Historic Landscape, the subjects being designs from poetick passages ;

L^s. Francia.

The Society consists of—Worthington, J. C^s. Denham—Treas^r., R^t. K^r. Porter, T^s, Girtin, T^s. Underwood, G^e. Samuel & L^s. Francia, Secret^y.

8⅝ by 14⅜. Sepia.

49–'87. Dismantled Vessel Lying at Anchor off a Low Point of Land.

9⅞ by 14½. *In circulation.*

64–'94. Lambeth Palace and Westminster Bridge.

5¾ by 8½. *Given by Mr. J. E. Taylor.*

103–'94. River with Shipping.

6 by 8¾. Signed, and dated 1813.

In circulation. Given by Mr. J. E. Taylor.

FRANKLIN, John.

Exhibited at the Royal Academy, Suffolk Street, the British Institution and elsewhere, 1830–68.

154, 154*a*–'90. The Hall of Council, Doge's Palace, Venice.
9¼ by 13½. Signed. With engraving by E. Challis.

FRASER, Alexander, R.S.A.

Born in 1828 at Woodcockdale, near Linlithgow; was the son of an amateur painter. He was elected an Associate of the Royal Scottish Academy in 1858 and a Member in 1862. In London he exhibited chiefly landscapes from 1866 to 1889 at the Royal Academy, Suffolk Street, and elsewhere. Died at Musselburgh on May 24th, 1899.

A. L. 5806. Barneluith Park.
6$\frac{7}{16}$ by 10½. *In the Art Library.*

See also William Linnaeus Casey, No. 778–'70.

FRIPP, Alfred Downing, R.W.S.

Born in 1822; was a son of the Rev. S. C. Fripp of Bristol, a brother of G. A. Fripp, and a grandson and disciple of Nicholas Pocock. He was educated at Bristol. In 1840 he followed his brother to London and studied in the sculpture galleries of the British Museum; in 1842 he entered the Royal Academy Schools and exhibited drawings at Suffolk Street. He became an Associate of the Old Water Colour Society in 1844 and a Member in 1846; in 1848 his work was first seen at the Royal Academy. Meanwhile he visited Ireland and Wales and painted many Irish and Welsh scenes. In 1859 he toured in Italy. From 1870 he was Secretary to the Old Society. Died on March 13th, 1895, at 33, Hampstead Hill Gardens, and was buried at Rushton, Dorset.

1492–'69. Wood Scene.
13½ by 17⅝. Signed, and dated 1841.
In circulation. Townshend Bequest.

1162–'86. Fisher Boys on a Rock.
23 by 16⅜. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

1198–'86. The Piping Shepherd.
25 by 18¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

236–'90. The Pet: a woman and a child, the latter with a kid in her arms.
22 by 30¼. Signed. *In circulation.*
Bequeathed by Miss Eleanor Robinson.

397–'91. YOUNG ENGLAND—A Fisher Boy.
18 by 13¾. Signed, and dated (18)60.
In circulation. *Prescott Hewett Gift.*

398–'91. DORSETSHIRE SHEPHERD BOY.
19⅜ by 16¼. *Prescott Hewett Gift.*

FRIPP, George Arthur, R.W.S.

Born at Bristol in 1813; was a son of the Rev. S. C. Fripp, and a grandson of Nicholas Pocock. He learned oil painting under J. B. Pyne, but owed more to Samuel Jackson, the originator of the Bristol School, under whom he studied water-colour art. After painting portraits at Bristol for some years he went in 1834 to Italy, where he worked with his friend Müller. He returned in 1835 and removed to London in 1838. He exhibited chiefly at the Old Water Colour Society, of which he became successively Associate (1841), Member (1845), and Secretary (1848–54). By Royal command he made some drawings of the Balmoral district. Died at 50, Holmdale Road, Hampstead, on October 17th, 1896, and was buried at Highgate.

567. A COUNTRY CHURCH.
No. A.L. 6788 in the Art Library is a copy of 567.
13⅝ by 19⅝. Signed, and dated 1845. *In circulation.*

1462–'69. LANDSCAPE.
11¾ by 19⅝. Signed, and dated 1849.
In circulation. *Townshend Bequest.*

1463–'69. DOVER CLIFFS.
13⅝ by 19¾. Signed, and dated 1846.
In circulation. *Townshend Bequest.*

506–'69. LANDSCAPE, NORTH WALES.
9½ by 13⅝. Signed. *In circulation.* *Townshend Bequest.*

1027–'73. BOLTON ABBEY, YORKSHIRE.
14 by 24½. Signed. *Ellison Gift.*

1028–'73. THE THAMES AT COOKHAM.
14 by 19⅝. *Ellison Gift.*

1124–'86. RIVER AND WEIR; A TOWN ON THE LEFT.
14⅛ by 24¾. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).

399–'91. OLD WINDMILL, NEAR EASTBOURNE.
12½ by 19½. Signed, and dated 1862.
In circulation. *Prescott Hewett Gift.*

400–'91. Shiplake-on-Thames, Oxfordshire.
12⅜ by 25⅝. Signed, and dated 1864. *Prescott Hewett Gift.*

401–'91. "Children of the Mist."—Herd of Deer in a Highland Landscape.
14⅛ by 25. *Prescott Hewett Gift.*

402–'91. Dunstaffnage Castle, Argyleshire.
10⅞ by 20¾. Signed, and dated 1869. *Prescott Hewett Gift.*

1730–'00. Bolton Abbey, Yorkshire.
13⅛ by 19. Signed, and dated 1844.
In circulation. Ashbee Bequest.

FRIPP, J. H. (?)

41-'74. Classical Composition.
8⅜ by 12. *In circulation.*

FULLEYLOVE, John, R.I.

36–'00. Ruins of the Roman Theatre at Arles, France; Columns of the Proscenium.
14½ by 10¼. Signed, and dated 1886.
Given by Mr. James Orrock, R.I.

37–'00. San Gimignano, near Siena, Italy.
9 by 14¼. Signed, and dated 1880.
Given by Mr. James Orrock, R.I.

1790–'00. Fitzwilliam Museum, Cambridge.
6¾ by 10. Signed, and dated 1889. *Ashbee Bequest.*

1794–'00. St. Germain l'Auxerrois, Paris.
7¼ by 10½. Signed. *Ashbee Bequest.*

FUSELI, Henry, R.A.

Born at Zurich in February, 1741; was the second son of J. C. Füssli, a portrait and landscape painter. After studying at Zurich University and taking holy orders, he resided for a time at Berlin, where he did some literary work. About 1763 he came to England and in 1767 met Reynolds. Encouraged by the latter to devote himself to art he went to Italy, where he remained eight years and studied the works of Michelangelo. He exhibited at the Royal Academy from 1774 and returned to England in 1779; his famous "Nightmare" appeared in 1782. Fuseli was elected A.R.A. in

1788 and R.A. in 1790. In 1799 he opened his Milton Gallery. In 1799–1805 and from 1810 he was Professor of Painting at the Royal Academy, and from 1804 its Keeper. His draughtsmanship was far from perfect, but his pictures show much imaginative power; they include many illustrations of the poets. Died at the house of the Countess of Guildford, Putney Heath, on April 16th, 1825, and was buried in St. Paul's Cathedral.

698. Œdipus Cursing his Son, Polynices.

"Go to ruin, spurned and disowned by me, basest of the base, taking with you these curses, never to gain possession of your native land by the spear, and never to return to hollow Argos, but to die by a brother's hand! . . ."— Sophocles, *Œdipus Coloneus* ('Oxford' *Translation*).

20¼ by 18¼.

1723–'92. Sketch of a Lady in 17th Century Costume.

10⅞ by 6½. Dated January 3rd (17)91.

D. 782. Spirit, in the form of a Maiden, rising before an Aged Pair.

15$\frac{11}{12}$ by 12$\frac{7}{12}$. *Dyce Bequest.*

The Dyce Collection contains 5 and the Art Library 22 drawings in ink, pencil, etc., by Fuseli.

GAINSBOROUGH, Thomas, R.A.

Born at Sudbury, Suffolk, in 1727; was the youngest son of a crapemaker. After attending the local grammar school, he was sent in 1741 to London, where he met Gravelot, the engraver, studied at the St. Martin's Lane Academy, and became a pupil of Francis Hayman, In 1745 he set up on his own account at Hatton Garden, but soon returned to Sudbury, started work there as a portrait painter and married Margaret Burr. About 1746, he removed to Ipswich; here he met Philip Thicknesse, afterwards his biographer, at whose suggestion he settled at Bath in 1760. In 1768 he became a foundation member of the Royal Academy, where he exhibited till his quarrel with the Council in 1783. In 1774 he settled in London, residing in the west wing of Schomberg House (afterwards occupied by the War Office), Pall Mall, and soon acquired a large practice. Died of cancer in London on August 2nd, 1788, and was buried in Kew churchyard.

217. Sketch for a Whole Length Portrait of a Female.

14½ by 9⅝. Pencil and wash.

594. Carrying Lambs.

7⅛ by 8⅞. Chalk. *In the Art Library.*

310–'76. Sketch for the Portrait of Master Buttall, known as "The Blue Boy" (with notes at back).

The finished picture is in the possession of the Duke of Westminster.

8 by 5⅜. Pencil and water colour.

641–'77. View of a Mansion.

9 by 10⅜. Chalk and Indian ink. *In circulation.*

642–'77. Landscape, with Buildings.

9 by 10½. Chalk and Indian ink.

1638–'88. Landscape, with Cottages.

7¼ by 10½. Charcoal and Indian ink. *In circulation.*

1639–'88. Landscape, with high Bank and Railings.

7 by 10¼. Charcoal and Indian ink. *In circulation.*

D. 672. Lady and Children: First Design for a Picture.

13 5/12 by 9⅔. Chalk and crayon. *Dyce Bequest.*

D. 676. Landscape, with Cottage and Stream.

11⅔ by 14⅛. *Dyce Bequest.*

D. 678. Landscape—Storm Effect.

8⅓ by 10 5/12. Varnished to imitate an oil sketch. *Dyce Bequest.*

D. 695. Landscape, with Archway of Rock.

11 11/12 by 15 11/12. Distemper washed with gum.

Dyce Bequest.

1436–'74. Cattle in a Stream; Bridge and Rocks.

Attributed to Gainsborough.

22½ by 18.

D. 696. Portrait of a Young Woman.

Ascribed to Gainsborough.

Oval, 6 7/12 by 5½. Chalk. *Dyce Bequest.*

The Dyce Bequest also contains 22 drawings by Gainsborough in chalk, Indian ink, etc.

GANDY, Joseph Michael, A.R.A.

An architect, born in 1771; was a pupil of James Wyatt; became a student of the Royal Academy in 1789, exhibited there from that year, and gained the Academy gold medal in 1790 for a design for a triumphal arch. Went to Rome in 1794, and received the Pope's medal in the first class for architecture. Made drawings for Sir John Soane and John Britton. Was

elected A.R.A. in 1803. Gandy was always more or less poor, and is said to have become insane. Died in December, 1843.

239–'79. A Temple of Victory.
3 by 4¼.

119–'94. Classical Composition. Interior of a ruined palace.
14⅞ by 11⅞. *Given by Mr. J. E. Taylor.*

See also George Shepherd, No. 3031–'76.

GARDNER, Daniel.

A portrait painter, born at Kendal in 1750. Studied at the Royal Academy and was assisted by Sir Joshua Reynolds. Became a fashionable painter of small oil and crayon portraits; exhibited a portrait at the Royal Academy in 1771. Died in Warwick Street, Golden Square, on July 8th, 1805.

589–'88. John Constable, R.A. (1776–1837), landscape painter, at the age of twenty.
Lithographed by T. H. Maguire in C. R. Leslie's *Life of Constable.*
23 by 18. Tempera. Dated 1796. *Given by Miss Isabel Constable.*

GASTINEAU, Henry.

Born about 1791; studied at the Royal Academy, and exhibited there from 1812 to 1830; became an Associate of the Old Water Colour Society in 1821 and a Member in 1823. Excelled in depicting wild and romantic scenery. Was much engaged in teaching. Died at Norfolk Lodge, Coldharbour Lane, Camberwell, on January 17th, 1876.

345–'72. Penrhyn Castle, North Wales.
12½ by 9⅜. *In circulation.*

3040–'76. Netley Abbey, near Southampton.
19⅛ by 15. *William Smith Bequest.*

1164–'86. Lago Maggiore.
8 by 12⅛. *Dixon Bequest (Bethnal Green Museum).*

1196–'86. Chiavenna, Italy.
35 by 52. Signed. *Dixon Bequest (Bethnal Green Museum).*

1214–'86. Near Trim, Co. Meath, the Castle on the right, and the Town in the Background.
24 by 36. *Dixon Bequest (Bethnal Green Museum).*

112–'91. Falls of the Conway, near Bettws-y-Coed.
24¾ by 32½. Signed.

D. 898–'00. Manorbier Castle, near Tenby, Pembrokeshire.
7¾ by 12. *In the Art Library.*

GEDDES, Miss Margaret Sarah.

See **Carpenter, Mrs. William H.**

GENDALL, John

Born about 1790 in Devonshire, perhaps at Exeter; was "employed by Ackermann (the print-seller and publisher in the Strand) for some years in managing the business, in developing the new art of lithography and in illustrating publications"; assisted in producing many illustrated descriptive works, such as "Picturesque Views of the Seine" (1821) and "Views of Country Seats" (1823-8); painted many oil and water colour views in Devonshire, and exhibited at the Royal Academy from 1818 to 1863. On quitting Ackermann's house Gendall settled at Exeter, where he died in 1865.

317–'87. St. Margaret's, Westminster, and the Abbey, with Old Buildings in the Foreground.
12⅜ by 17½.

GENT, G. W.

Exhibited at the Royal Academy, 1804–22.

120–'92. Castle, Lake and Mountains.
9⅝ by 13.

GESSNER, Johann Conrad.

Born at Zurich on October 2nd, 1764; was the eldest son of Salomon Gessner, author of "The Death of Abel." He studied under J. H. Wüst and S. Landolt, and then proceeded to the Academy at Dresden, where he became a pupil of Graff and Zingg. In 1787 he went to Italy, but from 1789 to 1796 he resided at Zurich; in 1796 he came to England. From 1799 to 1803 he exhibited at the Royal Academy. In 1804 he returned to Zurich. His pictures mainly dealt with horses and military subjects. He made experiments in etching on stone. Died at Zurich on May 8th, 1826.

493. Horses at a Pool.

14¾ by 18¼. Signed, and dated 1800.

494. Horses in a Storm.

17 by 24¼. Signed, and dated 1798. *In the Art Library.*

316–'76. Soldiers Playing at Cards in a Stable.

16 by 23⅛. Signed, and dated 1800. *In circulation.*

GIFFORD, Edward.

See **Gyfford, Edward.**

GILBERT, Sir John, R.A., P.R.W.S.

Born at Blackheath on July 21st, 1817; was the son of an estate agent. With a view to entering his father's profession he worked in an office near the Mansion House, and by using his opportunities of sketching uniforms and liveries, acquired a skill afterwards useful in his historical paintings. He studied for a short time under George Lance, but was mainly self-taught. He exhibited water-colours at Suffolk Street in 1836, and oil-paintings at the Royal Academy from 1838, but from about 1851 he devoted himself chiefly to water-colours. Gilbert exhibited largely at the Old Water Colour Society, of which he was elected an Associate in 1852, a Member in 1854, and President in 1871; he was knighted in 1872, became A.R.A. in the same year, and R.A. in 1876. He was a prolific draughtsman, and executed many illustrations for newspapers and books. Died at Blackheath on October 5th, 1897, and was buried at Lewisham.

1215–'86. Don Quixote Discoursing on the Advantage of Arms over Letters.

"By order of Don Fernando and his company, the innkeeper had taken care to provide a collation for them. . . . They gave the upper end and principal seat (though he would have declined it) to Don Quixote, who would needs have the lady Micomicona sit next him, as being her champion. Then sat down Lucinda and Zoraïda, opposite to them Don Fernando and Cardenio, and then the stranger and the rest of the gentlemen; next to the ladies sat the priest and the barber."—Cervantes, *Don Quixote*, Part I., Book IV., Chapter 10 (Jarvis's *Translation*, 1840 edition).

24¾ by 30⅛. Signed, and dated 1863.

Dixon Bequest (*Bethnal Green Museum*).

166–'89. Interior of the Old Corn Exchange, Mark Lane.

4⅞ by 6⅞. *In circulation.*

217–'90. Crusaders on the March.

11⅞ by 17⅜. Signed, and dated 1862.

403–'91. Arrival of Cardinal Wolsey at Leicester Abbey, 1530.

14⅛ by 21¼. Signed. *Prescott Hewett Gift.*

286–'98. Shylock, Salanio and Salarino.

Salanio.—"How now, Shylock? What news among the merchants?

Shylock.—You know, none so well, none so well as you, of my daughter's flight."—Shakespeare, *The Merchant of Venice*, Act III., Scene 1.

11¼ by 18⅛. Signed, and dated 1864.

1762–'00. Don Quixote and Sancho Panza returning to their Village.

"Open thine eyes, O desired country, and behold thy son, Sancho Panza, returning to thee again, if not very rich, at least very well whipped. . . . Receive likewise thy son Don Quixote, who, if he comes conquered by another's hand, yet comes a conqueror of himself."– Cervantes, *Don Quixote*, Part II., Chapter 72 (Jarvis's *Translation*, 1840 edition).

12¼ by 17¾. Signed, and dated 1866. *Ashbee Bequest.*

1930–'00. Don Quixote in his Study; his Niece and Housekeeper looking in.

"At times when he was idle, which was most part of the year, he gave himself up to the reading of tales of chivalry, with such relish, that he nearly forgot all the sports of the field and even the management of his domestic affairs."—Cervantes, *Don Quixote*, Pt. I., Bk. I., Chap. 1 (Jarvis's *Translation*, 1840 ed.).

12¾ by 18¾. Signed, and dated 1865.

In circulation. Ashbee Bequest.

The Art Library contains a drawing on wood by Gilbert.

GILDER, Henry.

Lived at Windsor. Exhibited at Royal Academy, 1773–8.

113–'91 and 114–'91. Ruins of Cowling (or Cooling) Castle, Kent. Exterior and interior views.

Each 8½ by 11⅝.

GILFILLAN, John A.

Was in early life in the Royal Navy; afterwards Professor of Painting at the Andersonian University, Glasgow, 1830–40. Subsequently emigrated to New Zealand and died there.

489. A Scotch Loch.

9⅞ by 16½.

GILLIES, Miss Margaret, A.R.W.S.

Born in Throgmorton Street, London, on August 7th, 1803; was the daughter of a Scotch merchant, and was brought up at Edinburgh by her uncle, Lord Gillies. Subsequently she studied art in London and Paris, and was for many years a successful miniature painter; she also painted domestic and romantic subjects. She exhibited from 1832 at the Royal Academy, and also at the Old Water Colour Society of which she was elected an Associate in 1852. Died at The Warren, Crockham Hill, near Westerham, Kent, in 1887.

1187–'86. "TRUST"; A FEMALE FIGURE LEANING ON A ROCK.
23⅞ by 12. *Dixon Bequest* (*Bethnal Green Museum*).

GILLRAY, James.

A caricaturist, etcher, and engraver, born in 1757; said to have been the son of a Chelsea pensioner. He was apprenticed to a heraldic engraver in London, but ran away and joined a company of strolling players. Returning to London he became a student of the Royal Academy. His first caricature appeared in 1779. In 1784 he published engravings illustrative of Goldsmith, etc. Altogether Gillray produced over 1,200 political and satirical caricatures, many of them directed against the Royal Family and prominent statesmen. He died in London on June 1st, 1815, in a state of imbecility brought on by his excesses.

D. 765 to 770. SIX SKETCHES made for the Caricature "CONNOISSEURS EXAMINING A COLLECTION OF GEORGE MORLAND'S," where portraits of the following are introduced:—

Angerstein, John Julius (1735–1823), merchant, philanthropist and amateur of fine art; Baker, G.; Mitchell; Mortimer, John Hamilton, A.R.A. (1741–1779), painter; Whitefoord, Caleb (1734–1810), diplomatist.

(*a*) First idea for the principal figure, said to be John Julius Angerstein.
9⅓ by 7 7/12. Slight sketch in black chalk.

(*b*) The same figure.
8 5/16 by 7¼. Black chalk and pen.

(*c*) The same, the background with pictures introduced.
8 5/16 by 7 1/16. Black chalk and red ink.

(*d*) The same. Mr. Angerstein is drawing a curtain over the picture he is looking at.

8⅝ by 7⅛. Black chalk.

(*e*) The entire composition. The pictures on the wall merely sketched in.

19 by 11½. Black and red ink.

(*f*) The entire composition. The pictures against the wall more distinctly made out.

19 by 12¾. Pen washed with Indian ink. *Dyce Bequest.*

GILPIN, Sawrey, R.A.

Born at Carlisle on November 11th, 1733; became a pupil of Samuel Scott, the marine painter. In 1758 he went to Newmarket to study the horse, and afterwards painted horses and other animals with great success. He exhibited from 1762 with the Incorporated Society of Artists, and was for a time its President. His contributions to the Royal Academy exhibitions range from 1786 to 1807; he was elected A.R.A. in 1795 and R.A. in 1797. The landscapes and figures in his pictures were sometimes painted by G. Barret, sen., Zoffany and Philip Reinagle. Gilpin died at Brompton on March 8th, 1807.

1273–'71. A Lion and Lionesses.

4⅝ by 8⅝.

340–'72. Fonthill Abbey in Process of Construction.

23 by 17¼. Signed, and dated 1797. *In circulation.*

155–'90. Mountain Landscape with Cattle and Figures.

6½ by 8¾. Signed, and dated 1784.

See also Barret, George, sen., r.a., No. 344–'72

GILPIN, The Rev. William, M.A.

A brother of Sawrey Gilpin, R.A.; born at Scaleby Castle near Carlisle in 1724; educated at Queen's College, Oxford; ordained in 1746. For many years he kept a large school at Cheam, and subsequently became vicar of Boldre in the New Forest. He published numerous religious and descriptive works; for several of the latter he both drew and engraved the illustrations. Died on April 5th, 1804, at Boldre, and was buried there.

1431–'69. Mountain Landscape, with Castle on a Hill.

10½ by 14. Indian ink. Stamped with initials.

Townshend Bequest.

1433–'69. Landscape, with River and Bridge.

10½ by 14. Indian ink. Stamped with initials.

Townshend Bequest.

1435–'69. Landscape, with Hills and Lake.

9½ by 14½. Indian ink. Stamped with initials.

In circulation. Townshend Bequest.

1450–'69. Lake Scene.

11½ by 15. Indian ink. Stamped with initials.

In circulation. Townshend Bequest.

D. 734. River Scene.

Oval, 6½ by 9⅛. *Dyce Bequest.*

D. 736. Landscape.

Oval, 6 by 9. *Dyce Bequest.*

The Dyce Collection contains 8 drawings in Indian ink by the Rev. W. Gilpin.

GIRTIN, Thomas.

Born at Southwark on February 18th, 1775; was the son of a rope maker. Became a pupil of Fisher, a drawing master in Aldersgate Street, and an apprentice of Edward Dayes; was helped by Dr. Monro, and was a close friend of Turner. He early began practising as a water-colour painter and exhibited at the Royal Academy from 1794. He drew boldly and intelligently, and possessed a fine perception of gradation in colour and atmospheric effects. He may be regarded as a pioneer in giving an artistic rendering to topographical drawings, and he greatly influenced the development of the art of water colour painting. Girtin toured in the north with James Moore, and visited other parts of England and some cathedral cities. In November, 1801, he went to France on account of his health; he returned in May of the following year, died in London on November 9th, 1802, and was buried in the churchyard of St. Paul's, Covent Garden.

380. On the Wharfe, Yorkshire.

18½ by 24¼.

499. Rievaulx Abbey, Yorkshire.

No. A.L. 6778 in the Art Library is a copy of No. 499.

16½ by 21¾. Signed.

2928–'76. On the Thames.
8¼ by 18¾. *William Smith Bequest.*

2929–'76. Street in Weymouth.
8⅝ by 11¼. Signed. *William Smith Bequest.*

16–'78. Entrance to the "Grotto," Posilipo.
12¾ by 9¼. *In circulation.*

45–'78. Warkworth Hermitage, Northumberland.
17 by 22⅛. Signed, and dated (17)98. *In circulation.*

128–'82. Interior; the Staircase of a Massive Building.
7¾ by 11¼. *In circulation.*

432–'84. Coast Scene, with Remains of a Wreck in the Foreground.
9½ by 14. Signed. *In circulation.*

1085–'84. Farmhouse, "Turner's Farm."
12 by 16½. Signed. *In circulation.*

1086–'84. Kirkstall Abbey, Yorkshire.
9⅞ by 14.

1087–'84. Street Scene near Paris.
5½ by 11¾. Signed, and dated 1802. *In circulation.*

1088–'84. Village Fair, with Mountebanks.
5 by 7⅛. Indian ink and sepia.

1089–'84. Lane at Hampstead.
12½ by 11.

1090–'84. Hilly Landscape, with a Waggon.
11¾ by 15¾. *In circulation.*

1091–'84. The Mayor's Walk on the Banks of the Ouse, York.
10⅜ by 20⅞. Signed, and dated 1801.

1092–'84. Chepstow Castle on the Wye, Monmouthshire.
14 by 24. *In circulation.*

405–'85. Kirkstall Abbey, Yorkshire—Evening.
12 by 20⅛.

37–'86. Porte St. Denis, Paris.
18 by 23¾. *In circulation.*

42–'87. Landscape, with a Ruined Castle and River.
9¾ by 13½. Signed, and dated 1801. *In circulation.*

156–'90. Landscape, with Church beside a River.
$10\frac{5}{8}$ by $8\frac{1}{4}$. *In circulation.*

157–'90. Dr. Monro's House, Fetcham, Surrey.
There is a replica of this drawing in the British Museum.
10 by $13\frac{1}{2}$. Signed.

117–'94. Landscape, with the sea in the distance.
$8\frac{3}{8}$ by $12\frac{3}{8}$. Indian ink.
In circulation. Given by Mr. J. E. Taylor.

1916–'00. Southampton.
$5\frac{1}{2}$ by $7\frac{1}{2}$. *In circulation. Ashbee Bequest.*

D. 721. Banqueting House, Whitehall.
Diam. $4\frac{11}{12}$. Pen, slightly tinted. Signed. *Dyce Bequest.*

D. 722. Landscape, with River.
$8\frac{2}{3}$ by $13\frac{5}{12}$. *Dyce Bequest.*

D. 723. Landscape, with Figures.
$6\frac{1}{12}$ by $12\frac{1}{4}$. *Dyce Bequest.*

D. 724. River Scene, with Boats.
$5\frac{5}{12}$ by $8\frac{7}{12}$. *Dyce Bequest.*

D. 725. Landscape, with Mill, Water and Trees.
Attributed to Girtin.
$6\frac{7}{12}$ by $10\frac{5}{12}$. *Dyce Bequest.*

A. I. 5758. Landscape, with Stream and Mountains—Evening.
$7\frac{1}{8}$ by $10\frac{3}{4}$. *In circulation.*

D. 342–'88. Landscape, with Trees on a Slope.
$7\frac{1}{2}$ by $10\frac{1}{2}$. *In the Art Library.*

D. 1899–'89. Landscape, with Lake and Clump of Trees.
$11\frac{1}{8}$ by $6\frac{5}{8}$. *In the Art Library.*

The Art Library also contains two pencil drawings by Girtin.

GLENNIE, Arthur, R.W.S.

Born on February 5th, 1803, at Dulwich Grove; was a son of W. Glennie, LL.D. Learnt drawing at school from Samuel Prout. Began life in mercantile business. Became an Associate of the Old Water Colour Society in 1837 and a Member in 1858. Glennie paid several visits to Rome, and finally settled there in 1855; his subjects are mostly Italian. Died at Rome on January 23rd, 1890.

1188–'86. Fiume, Coast of Croatia, Austria.
12¾ by 21⅜. *Dixon Bequest (Bethnal Green Museum).*

404–'91. Amphitheatre, Pola, Istria.
12⅞ by 26. Signed, and dated 1866. *Prescott Hewett Gift.*

GLOVER, John.

Born at Houghton-on-the-Hill, Leicestershire, on February 18th, 1767; was the son of a small farmer; was self-taught as an artist. In 1786 he was elected Master of the Free School at Appleby, but in 1794 he removed to Lichfield where he painted and taught drawing. Hitherto he had used water-colours, but now began to work in oils. From 1795 he exhibited at the Royal Academy. In 1805, having come to London, he was an early Member of the Old Water Colour Society, and in 1807–8 and 1814–15 was its President. In 1815 he went to Paris, and subsequently visited Switzerland and Italy. About this time he painted some large works in oil. Having left the Water Colour Society in 1817, he helped to found the Society of British Artists in 1824, and exhibited there till 1830. Suddenly in 1831 he departed for Australia, arrived at Swan River Settlement, and there followed his profession. He died at Launceston, Tasmania, on December 9th, 1849.

478. Tivoli.
11¾ by 16¾. *In circulation.*

686. Windsor Castle.
10⅞ by 15⅞. Neutral tint and Indian ink. *In circulation.*

3052–'76. Landscape—Windsor Castle in the Distance.
16¾ by 24¼. *William Smith Bequest.*

622–'77. The Canal, Chester.
14½ by 12¼.

1096–'84. Pont Aberglaslyn, North Wales.
12 by 16¾. *In circulation.*

1122–'86. Landscape, with Cattle.
29½ by 44. *Dixon Bequest (Bethnal Green Museum).*

56–'87. Landscape View in North Wales (?).
7⅞ by 11¾. *In circulation.*

158–'90. Mountain Landscape.
12 by 17¼.

62–'94. Roslin Chapel, with Castle, near Edinburgh.
$4\frac{5}{8}$ by $5\frac{7}{8}$. *In circulation. Given by Mr. J. E. Taylor.*

D. 14–'01 to D. 91–'01. Sketchbook of 78 leaves, containing views of the Lake District, London, Matlock, etc.
$7\frac{1}{8}$ by $10\frac{7}{8}$. Chiefly in Indian ink. *In the Art Library.*

D.2–'02. Carlisle Cathedral from the North-East.
$6\frac{7}{8}$ by $10\frac{1}{8}$. *In the Art Library.*
The Dyce Collection contains a drawing in Indian ink by Glover.

GOLDICUTT, John.

Born in 1793; became an architect; exhibited at the Royal Academy, 1810–42; received a gold medallion from the Pope in 1818 for a coloured drawing of the transverse section of St. Peter's, 1818; published "Antiquities of Sicily" in 1819, "Specimens of Ancient Decorations from Pompeii" in 1825, and "Ancient Wells and Reservoirs" in 1836; was honorary secretary to the Institute of Architects from 1834 to 1836; died in 1842.

284–'96. Ruins of the Basilica of Constantine at Rome.
$19\frac{5}{8}$ by $15\frac{1}{8}$. *Given by Mr. R. Phené Spiers, F.S.A.*

GOODALL, Edward Alfred, R.W.S.

2991–'76. Bridge at Alcantara, Spain.
$9\frac{1}{2}$ by $14\frac{1}{2}$. *William Smith Bequest.*

3039–'76. Segovia, Spain.
13 by $21\frac{1}{4}$. Signed. *William Smith Bequest.*

1179–'86. Westminster Bridge and the Houses of Parliament, from the Surrey side.
18 by $30\frac{3}{4}$. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

1181–'86. St. Paul's and London Bridge, from the Surrey side.
18 by 29. Signed, and dated 1864.
Dixon Bequest (Bethnal Green Museum).

405–'91. Island and Church of S. Giorgio Maggiore, Venice—Moonlight.
$10\frac{5}{8}$ by $18\frac{3}{4}$. *Prescott Hewett Gift.*

GOODALL, Frederick, R.A.

Born in 1822; was the son of Edward Goodall, a line-engraver well-known for his engravings after Turner. From 1838 he exhibited at the Royal Academy. In his first period he followed Wilkie, and depicted British village scenes; subsequently he painted biblical scenes, pictures of the Nile and the Pyramids, and English landscapes. Goodall was elected A.R.A. in 1852 and R.A. in 1863; he became an Honorary Retired Academician in 1902. Died at 36, Goldhurst Terrace, Finchley Road, London, on August 28th, 1904.

517–'82. Eastern Mother and Child.

14 by 14¼. Signed, and dated 1875. *Jones Bequest.*

519–'82. The Children of King Charles I.

12 by 17½. Signed, and dated 1862. *Jones Bequest.*

GOODWIN, Albert, R.W.S.

1802–'88. Pool at Whitby, Yorkshire.

15¼ by 21¾. Signed, and dated (18)66.

Bequeathed by Mr. Arthur Ditchfield.

406–'91. Allington Castle, Kent.

13 by 19⅜. Signed, and dated (18)79. *Prescott Hewett Gift.*

GOODWIN, Edward.

A landscape painter in water-colours who exhibited at the Royal Academy from 1801 to 1808, his subjects being mainly Welsh views; he also exhibited with the Old Water Colour Society in 1814 and 1815. In 1810 he became a foundation member of the Liverpool Academy.

2014–'00. Landscape, with Trees and Pond.

7 by 12½.

GOW, Andrew Carrick, R.A.

1773–'00. An Amateur.

11⅛ by 6⅝. Signed, and dated 1879. *Ashbee Bequest.*

GOW, Miss Mary L. (Mrs. Sydney Prior Hall).

C.A.I. 20. Mother and Child.

9⅝ by 6⅜. Signed, and dated 1864 *Ionides Bequest.*

GRAHAM, Alexander.

1858–'00. An Aqueduct.
20⅛ by 18. Signed. *In circulation. Ashbee Bequest.*

GRANT, Miss Mary Isabella.

1169–'86. Road at Nice.
13¼ by 9½. Signed. *Dixon Bequest (Bethnal Green Museum).*

GRATTON, George.

Born in Ireland. He was awarded 100 guineas by the Dublin Society in 1807 for a picture painted in the schools of the Society. He exhibited at Dublin in 1809, was in London in 1812, and exhibited in that year at the Royal Academy and British Institution. After that date there appears to be no trace of him.

286–'76. South view of Christ Church, Dublin.
19¼ by 22⅝.

863–'00. Charity.—Two girls and an old man.
14½ by 11¼.

GREEN, Amos.

Born at Halesowen, Shropshire, in 1735; was a brother of Benjamin Green, the mezzotint engraver. Settled at Bath about 1757. Painted flowers, fruit, and landscapes; exhibited with the Incorporated Society of Artists from 1760 to 1765. Died at York in 1807.

117–'92. Waterfall in a Wood.
5¼ by 6$\frac{13}{16}$.

GREEN, Benjamin Richard.

Born in London in 1808; was a son of James Green, portrait painter, and Mary Green, miniature painter. Studied at the Royal Academy; exhibited miniatures, etc., from 1832 to 1876 at Suffolk Street, the Royal Academy (1837–58), the New Water Colour Society and elsewhere. Became a Member of the New Water Colour Society (now the Royal Institute) in 1834. Published works on perspective, etc., and was much engaged in teaching and lecturing. Was for many years secretary to the Artists' Annuity Fund. Died in London in October, 1876.

1353–'74. Interior of Stratford-on-Avon Church, showing Shakespeare's Monument.
15 by 11. Signed, and dated 1869. *In circulation.*

GREEN, Charles, R.I.

Born in 1840. Studied at the Newman Street Studios, and was a pupil of J. W. Whymper. His first work was in black and white and was executed for periodicals such as *Once a Week* and *Cassell's Magazine*; he was one of the earliest contributors to the *Graphic*, and is well-known for his illustrations of Dickens' novels. He also painted in oils and exhibited at the Royal Academy from 1862 to 1883; but he contributed most frequently to the exhibitions of the Institute (now the Royal Institute) of which he became an Associate in 1864 and a Member in 1867; he was also for some years a Member of the Institute of Painters in Oil Colours. Died at Hampstead on May 4th, 1898.

407–'91. THE RABBIT HUTCH.

9½ by 7¼. Signed, and dated 1865. *Prescott Hewett Gift.*

39–'00. THE STREET SELLER.

7⅛ by 5½. Signed. *Given by Mr. James Orrock, R.I.*

40–'00. THE BAR PARLOUR.

7¼ by 9½. Signed. *Given by Mr. James Orrock, R.I.*

41–'00. GUTTER CHILDREN.

4¾ by 4⅞. Signed. *Given by Mr. James Orrock, R.I.*

1742–'00. "SOMETHING WRONG SOMEWHERE."—A grocer and his wife examining an account book.

19½ by 14½. Signed, and dated 1868. *Ashbee Bequest.*

1776–'00. SANCHO PANZA, GOVERNOR OF BARATARIA, going the round with the night watch.

"They came to two archers holding a man by the arm. 'My lord governor,' they said, 'this person, who seems to be a man, is not so: she is a woman, and no ugly one either, in man's clothes.'"
—Cervantes, *Don Quixote*, Part II., Chapter 49 (Jarvis's *Translation*, *ed.* 1840).

6¾ by 9¾. Signed, and dated 1896. *Ashbee Bequest.*

D. 387–'07. LITTLE NELL MENDING THE PUPPET'S DRESS.

"Nelly, kneeling down beside the box, was soon busily engaged in her task."
Dickens, *The Old Curiosity Shop*, Chapter 16.

Engraved on page 64 ef the Household Edition (1876) of "The Old Curiosity Shop."

4⅞ by 6¾. Signed, and dated 1876.

D. 388–'07. LITTLE NELL AROUSED BY THE BARGEMAN.

"A confused sound of voices . . . awoke her. A man of very uncouth and rough appearance was standing over them, and two of his companions were looking on, from a long heavy boat which had come close to the bank while they were sleeping."
Dickens, *The Old Curiosity Shop*, Chapter 43.

Engraved on page 160 of the Household Edition (1876) of "The Old Curiosity Shop."

4⅞ by 6½. Signed, and dated 1876.

GREEN, H. Towneley, R.I.

A brother of Charles Green, born in 1836. Began his career in a bank, but subsequently followed his brother's example and turned his attention to water-colour and black-and-white drawing. He exhibited from 1855 to 1899 at the Royal Academy, Society of British Artists, and the Institute (now the Royal Institute), becoming an Associate of the last named society in 1875 and a Member in 1879; he was also for a time a Member of the Institute of Painters in Oil Colours. Died in 1899.

D. 161–'06. An old Door at Antwerp.

10½ by 7⅜. Signed, and dated 1877.

GREEN, Joshua.

685. Ullswater Head—Patterdale Hall.

12½ by 19¼.

GREEN, William.

Born at Manchester in 1760 or 1761. In early life he worked with a surveyor practising at Manchester, but subsequently came to London and studied aquatint engraving. Afterwards, however, his health failed and he settled in the north of England. He exhibited at the Royal Academy from 1797 to 1801. He made innumerable drawings of the Lake district, engraved some of them himself, and published in 1822 "The Tourists' New Guide." Died at Ambleside on April 28th, 1823, and was buried in Grasmere churchyard.

1751–'71. Raven Crag, Wythburn Water, Thirlmere.

14¼ by 20. Signed, and dated 1808 (at the back).

William Smith Gift.

GREENAWAY, Miss Kate, R.I.

Born on March 17th, 1846, at 1, Cavendish Street, Hoxton; was the daughter of a wood-engraver and draughtsman who worked for the *Illustrated London News* in its early days; studied at the Islington School of Art, at Heatherley's and the Slade School. First exhibited at the Dudley Gallery in 1868 and at Suffolk Street in 1870. Drew illustrations for *Little Folks* and various other periodicals; executed some excellent book-plates. In 1877 she first exhibited at the Royal Academy. In this year began her long association with Edmund Evans, the colour printer.

The first book which they brought out was "Under the Shadow"; this was followed by "Mother Goose" and many others illustrative of child life. "Kate Greenaway dressed the children of two continents"; her designs have been copied on many kinds of material. She was a friend of Ruskin, who mentions her in "Fors Clavigera." She became a Member of the Royal Institute in 1889. In later life she painted some oil portraits. Died in November, 1901.

32–'02. "P. PEEPED IN IT."

Illustration to "A. Apple Pie Alphabet."

8½ by 11. Signed at the back.

33–'02. THREE GIRLS IN WHITE.

7¼ by 14. Unfinished.

34–'02. GIRLS AND TWO BABIES.

Illustration to "A Day in a Child's Life."

7⅛ by 5. Signed.

GREENWOOD, John.

Born in 1727 or 1729 at Boston, Mass., where he studied under Thomas Johnston. Lived in Surinam from 1752 to 1758, when he went to Holland. In 1763 he came to England. His works include portraits, landscapes and mezzotint engravings; he exhibited engravings at the Incorporated Society of Artists, 1764–1776. In later life he was an auctioneer. Died at Margate in 1792.

112–'73. DUTCH VESSELS.

8½ by 11. Indian ink. Signed, and dated 1761.

GRESSE, John Alexander.

Born in London in 1741; was the son of a Swiss of Geneva. From 1755 he received premiums from the Society of Arts for drawings and studies. He worked for Cipriani, was instructed by Zuccarelli and exhibited miniatures and paintings at the Incorporated Society of Artists and Free Society of Artists from 1763 to 1768. He became a fashionable drawing master and numbered among his pupils the daughters of George III. Died on February 19th, 1794.

1731–'71. LLANGOLLEN BRIDGE.

14⅞ by 21. *William Smith Gift.*

GRIFFITH, Moses.

Born in Carnarvonshire on April 6th, 1749. Became a servant of Pennant, the antiquary; travelled about with him and picked up a knowledge of drawing, which he improved by studying in 1771 at the school of the Incorporated Society of Artists. He made some drawings for Pennant's "Journey from Chester to London." He was living in 1809, but the date of his death is not known.

85–'70. LANDSCAPE, WITH VIEW OF THE WEST WINDOW OF A CHURCH.

17½ by 22⅞.

GRIFFITHS, John.

896–'77. A DRINK BY THE WAY—STREET SCENE IN BOMBAY.

17¼ by 13. Signed.

GRIMM, Samuel Hieronymus.

Was baptised on January 18th, 1733, at Burgdorf, in Switzerland; was the son of a notary and a nephew of a clever miniature painter. He settled in London in 1765, and exhibited at the Royal Academy, Incorporated Society of Artists and Free Society of Artists from 1769 to 1793. He executed landscapes both with the pen and in water-colours. He was employed by the Society of Antiquaries. Died on April 14th, 1794.

1730–'71. NORTH FORELAND LIGHTHOUSE.

9⅝ by 14⅜. *William Smith Gift.*

1760–'71. MOTHER LUDLAM'S HOLE, NEAR FARNHAM, SURREY.

This picture or another of the same subject was exhibited by Grimm at the Royal Academy in 1781.

15⅞ by 23⅝. Signed, and dated 1781. *William Smith Gift.*

99–'94. TREES BY THE THAMES OPPOSITE HAMMERSMITH.

7⅝ by 10½. Signed, and dated 1774.

Given by Mr. J. E. Taylor.

D. 731–'05. EXTERIOR OF WEST GRINSTEAD CHURCH, from the S.E.

7¾ by 9⅜. Pen and wash. *In the Art Library.*

GRISET, Ernest Henry.

Born in France in 1844; came to London in the sixties. Illustrated books for Messrs. Dalziel Bros., and drew for *Punch* and *Fun*. Exhibited drawings of animals at Suffolk Street in 1871. Died on March 22nd, 1907.

F. 64. AN OWL.

8⅞ by 6⅞. Pen and ink, and water-colour. Signed.

Forster Bequest.

GYFFORD, Edward.

An architectural draughtsman, born in 1772, who studied in the schools of the Royal Academy, and in 1792 gained the Academy gold medal for his design for a House of Lords and Commons. He exhibited a few architectural designs at the Royal Academy. About 1799 he appears to have held a commission in the West London Militia. In 1807 he published "Designs for Small Picturesque Cottages and Hunting Boxes." Died about 1834.

D. 1666–'04. Interior of St. Stephen's, Walbrook, E.C.
6⅞ by 4 13/16. *In the Art Library.*

HAAG, Carl, H.R.W.S.

520. In the Sabine Hills—Figures at a Shrine.
13⅞ by 20. Signed, and dated 1858. *Ellison Gift.*

1029–'73. Roman Arch at Spalato.
9¾ by 13¾. Signed, and dated 1857. *Ellison Gift.*

1240–'86. Dalmatian Bard declaiming among the Ruins of Salona.
30¼ by 52⅛. Signed, and dated 1855.
Dixon Bequest (*Bethnal Green Museum*).

1241–'86. Italian Peasant.
13⅜ by 9½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

235–'90. The Improvisatore in Prison.
19⅞ by 13¾. Signed, and dated 1857. *In circulation.*
Bequeathed by Miss Eleanor Robinson.

408–'91. In the Desert.
19⅝ by 13¾. Signed, and dated 1866. *Prescott Hewett Gift.*

409–'91. The Sugar-Cane Girl.
19⅝ by 13¾. Signed, and dated 1866.
In circulation. Prescott Hewett Gift.

410–'91. Hassan—A Fellah Boy of Upper Egypt.
13½ by 9½. Signed. Painted at Cairo in 1858.
In circulation. Prescott Hewett Gift.

52–'94. The Gate called Bâb-el-Khataneen, at Jerusalem.
24⅜ by 15¾. Signed, and dated 1864.

1731–'00. Rest is Sweet. An oriental interior.
13¾ by 19¾. Signed, and dated 1864. *Ashbee Bequest.*

HAGHE, Louis, P.R.I.

Born at Tournai, Belgium, on March 17th, 1806; was the son of an architect. Came early to England and exhibited from 1835 at the New Water Colour Society (now the Royal Institute) of which he became a Member the same year; in 1873 he was elected President, and in 1884, when he retired from ill-health, he was nominated Honorary President. He was also a Member of the Belgian Academy and the Academy of Antwerp, and a knight of the Order of Leopold I. Haghe's favourite subjects were scenes in the old towns of Belgium and Northern France. He executed some excellent lithographs; in 1834 he was awarded a gold medal at Paris in recognition of their merit. All his work was done with his left hand, as he early lost the use of his right arm. Died at 103, Stockwell Road, on March 9th, 1885.

521. Émeute at Louvain in the Olden Time.

26 by 36½. Signed, and dated 1859. *Ellison Gift.*

522. A Guard Room.

9⅜ by 12¼. Signed, and dated 1853. *Ellison Gift.*

1468–'69. Rustic Piety.

14⅝ by 10⅞. Signed, and dated 1846.

In circulation. Townshend Bequest.

590–'70. The Corridor, Brewers' Hall, Antwerp.

14⅛ by 10⅝. Signed, and dated 1862.

In circulation. Parsons Bequest.

1030–'73. The Letter Writer, Rome.

21⅝ by 27½. Signed, and dated 1857. *Ellison Gift.*

208–'85. Refreshment Department of the Great International Exhibition of 1851, in Hyde Park.

21¼ by 15¾. Signed.

299–'86. Tomb of St. Peter under the Central Baldacchino of St. Peter's, Rome, on St. Peter's Day.

18½ by 27. Signed, and dated 1867.

Bethnal Green Museum. Given by Mr. Charles Seely.

300–'86. Bénitier in St. Peter's, Rome.

18½ by 27. Signed, and dated 1866.

Bethnal Green Museum. Given by Mr. Charles Seely.

301–'86. Sepulchral Monument of Pope Alexander VIII., Surnamed "The Good," in St. Peter's, Rome.

27¼ by 19¾. Signed, and dated 1867.

Bethnal Green Museum. Given by Mr. Charles Seely.

302–'86. Entrance to the Chapel of the Holy Sacrament, St. Peter's, Rome.

27¼ by 19¾. Signed, and dated 1867.

Bethnal Green Museum. Given by Mr. Charles Seely.

303–'86. Transept of St. Peter's, Rome.

52½ by 44½. Signed, and dated 1864.

Bethnal Green Museum. Given by Mr. Charles Seely.

304–'86. Baptismal Font in St. Peter's, Rome.

39 by 31¼. Signed, and dated 1865.

Bethnal Green Museum. Given by Mr. Charles Seely.

305–'86. High Altar in St. Peter's, Rome.

37 by 29¾. Signed, and dated 1864.

Bethnal Green Museum. Given by Mr. Charles Seely.

306–'86. Central Baldacchino in St. Peter's, Rome.

37 by 30. Signed, and dated 1863.

Bethnal Green Museum. Given by Mr. Charles Seely.

307–'86. The Pope Officiating on Christmas Day at the Central Altar of St. Peter's, Rome.

36½ by 55¾. Signed, and dated 1867.

Bethnal Green Museum. Given by Mr. Charles Seely.

308–'86. General View of the Interior of St. Peter's, Rome.

41⅜ by 55½. Signed, and dated 1867.

Bethnal Green Museum. Given by Mr. Charles Seely.

309–'86. Exterior of St. Peter's, Rome, from the Piazza.

32½ by 55. Signed, and dated 1868.

Bethnal Green Museum. Given by Mr. Charles Seely.

310–'86. Left-hand Side of the Nave of St. Peter's, Rome.

45 by 35½. Signed, and dated 1864.

Bethnal Green Museum. Given by Mr. Charles Seely.

311–'86. Side Aisle of St. Peter's, Rome.

26½ by 44⅜. Signed, and dated 1875.

Bethnal Green Museum. Given by Mr. Charles Seely.

1242–'86. Church of St. Gomar, Lierre, Belgium.

27¾ by 21⅛. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

D. 912–'04. Monument of the Cardinals d'Amboise in Rouen Cathedral.

15¾ by 11⅛. *In circulation.*

See also page 412.

HAGREEN, H.

A.L. 5954. Cottage at Felixstowe.

7⅞ by 11¾. *In circulation.*

HAINES, William Henry.

Born in the parish of St. Pancras, London, on December 25th, 1812; exhibited from 1843, occasionally under the name of "William Henry," at the British Institution, Society of British Artists, Royal Academy and elsewhere. His subjects were usually genre or landscape, and he sometimes painted in the style of Canaletto. Died on June 22nd, 1884.

1157–'86. A Girl Peeling Potatoes.

19½ by 16⅛. Signed, and dated 1875.

Dixon Bequest (*Bethnal Green Museum*).

A.L. 5807. The Grand Canal and the Church of Sta. Maria della Salute, Venice.

7⅛ by 15¾. Signed, and dated 1867. *In circulation.*

HALFPENNY, Joseph.

Said to have been born at Bishopsthorpe, Yorkshire, on October 9th, 1748; was the son of a gardener. Was apprenticed to a house painter, but became a teacher of drawing and acquired a reputation as a draughtsman. In 1795–1800 he published "Gothic Ornaments," drawn and etched by himself from York Minster, and in 1807 "Fragmenta Vetusta." Died at York on July 11th, 1811.

116–'73. The Bridge, Fountains Abbey, Yorkshire.

10½ by 15. Signed, and dated 1793.

HALL, G. L.

Probably George Lothian Hall, who exhibited from 1856 to 1878.

1102–'86. Coast Scene with Cliffs in the Distance.

8⅜ by 18⅞. Signed, and dated 1861.

Dixon Bequest (*Bethnal Green Museum*).

1231*a*–'86. East Cliff, Hastings.

18¼ by 27¼. Signed, and dated 1858.

Dixon Bequest (*Bethnal Green Museum*).

HAMILTON, William, R.A.

Born at Chelsea of Scottish parents in 1751. Robert Adam, the architect, who employed his father, helped young Hamilton to visit Italy, where he studied under Zucchi. On his

return he became a student at the Royal Academy in 1769. He painted historical and subject pictures, and portraits; he also designed for Boydell's Shakespeare, Macklin's Bible and Thomson's "Seasons." His treatment was light and conventional, his style being more decorative than seriously natural or dramatic. He was no doubt fashionable in his day, as he received 600 guineas for painting the panels of Lord Chancellor of Ireland's state carriage, now at the Science and Art Museum, Dublin. Hamilton exhibited at the Royal Academy from 1774, being elected A.R.A. in 1784 and R.A. in 1789. Died in Dean Street, Soho, on December 2nd, 1801, and was buried in St. Anne's Church, Soho.

455. EVE AND THE SERPENT.

An engraving of this picture by Bartolozzi appeared in Vol. II. of Milton's *Paradise Lost*, published by F. J. Du Roveray in 1802. A print is in the Art Library.

13¾ by 9¾. Signed, and dated 1801. *In circulation.*

1673–'71. GLEANERS.

13¾ by 10⅜. Signed, and dated 1796.

505–'92. NYMPHS ADORNING THE SLEEPING BACCHUS WITH WREATHS.

11 3/16 by 15⅜. Oval.

D. 24. MRS. SIDDONS (*née* SARAH KEMBLE) (1755–1831), tragic actress.

19¾ by 12½. Signed. *Dyce Bequest.*

D. 25. MRS. SIDDONS (*née* SARAH KEMBLE) (1755–1831), tragic actress, as "Jane Shore," in *Rowe's* "Jane Shore."

Oval, 9½ by 6¼. Signed, and dated 1791. *Dyce Bequest.*

The Dyce collection also contains two drawings executed with pen, bistre and wash, by W. Hamilton, R.A.

HARDING, James Duffield.

Born at Deptford on October 6th, 1797; was the son of a pupil of Paul Sandby, R.A. Received a few lessons from S. Prout; exhibited at the age of fourteen at the Royal Academy; was placed with John Pye, the engraver; at the age of eighteen was awarded a medal by the Society of Arts for an original landscape; exhibited from 1818 with the Old Water Colour Society, of which he became an Associate in 1820, and a Member in 1821. Harding excelled as a lithographer, and executed on stone some subjects after Bonington; he visited Italy in 1824 and 1830, and

published lithographs entitled "Sketches at Home and Abroad" in 1836. He painted in oils as well as water-colours, and published several books on art-instruction. Died at 15, Lonsdale Terrace, Barnes, on December 4th, 1863.

338. Pollards in Windsor Meadows.

The Art Library contains a copy of this picture, No. A.L. 4998, by T. F. Collier, *q.v.*

19¼ by 13. *In circulation.*

278–'75. Landscape, with Trees and Mountains.

13½ by 19½. *In circulation.*

2980–'76. Tintern Abbey.

From a sketch made by the painter's father in 1810.

12½ by 10½. Signed, and dated 1815. *William Smith Bequest.*

59–'87. View in the Bernese Oberland.

4⅛ by 6¾. *In circulation.*

178–'89. Bergamo, Italy.

11¾ by 16¾.

1919–'00. Amphitheatre at Nîmes.

8⅜ by 12¾. *Ashbee Bequest.*

979–'01. The Fish Market at Naples.

7⅝ by 11⅜.

HARDWICK, William N.

Exhibited from 1829 to 1864, chiefly at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1834; also at the Royal Academy (1830–58, occasionally), the British Institution and Suffolk Street. Resided from 1838 at Bath. Died in 1865.

1445–'69. Upper Deal—Ramsgate in the Distance.

5½ by 14½. *In circulation. Townshend Bequest.*

1467–'69. Welsh Landscape.

14½ by 21½. *Townshend Bequest.*

1513–'69. Landscape, with Pond and Cottage.

5 by 7¼. *In circulation. Townshend Bequest.*

D. 1594–'89. Streatley, Berkshire.

8 9/16 by 14 11/12. Dated 1857. *In the Art Library.*

HARDY, Heywood.

307–'00. Two Studies of a dead Spectacled Bear.

18¾ by 24. Chalk. *In circulation. Given by the Artist.*

HARDY, James, Jun., R.I.

Born in 1832. Exhibited moorland landscapes, sporting scenes, etc., from 1853 to 1888 at the British Institution, the Institute (now the Royal Institute), Royal Academy (1862–86), Suffolk Street and elsewhere. Was elected an Associate of the Institute (now the Royal Institute) in 1874 and a Member in 1877. Died in 1889.

1799–'00. Dead Game.

12⅞ by 20¾. Signed, and dated 1867.

In circulation. Ashbee Bequest.

HARDY, Thomas Bush, R.B.A.

Born at Sheffield on May 3rd, 1842; travelled in early life in Holland and Italy; first exhibited at the Society of British Artists in 1871, and was elected a Member of that society in 1884; exhibited at the Royal Academy from 1872 till his death. He devoted himself to marine subjects, and made innumerable sketches. Died suddenly at his residence in Portsdown Road, Maida Vale, on December 15th, 1897.

65–'00. Seascape.

9½ by 13½. Signed. *Given by Mr. A. T. Hollingsworth.*

67–'00. Scheveningen Beach, Holland.

17¼ by 26. Signed, and dated 1873.

HARGITT, Edward, R.I.

Born at Edinburgh in 1835. Studied at an art school there and was subsequently a pupil of Horatio MacCulloch for two years. Exhibited at the Royal Academy (1853–81), the Institute (now the Royal Institute) and elsewhere. Became an Associate of the Institute in 1867 and a Member in 1871, and was also a Member of the Institute of Painters in Oil Colours. Died in 1895.

621–'70. Mountain Scenery, with Peasants and Drays.

20½ by 13¼. Signed, and dated 1868.

In circulation. Parsons Bequest.

66–'96. Leixlip on the Liffey, near Dublin.
9¼ by 19½. Painted in 1852.

67–'96. Enniskerry, Co. Wicklow.
14⅜ by 20⅝. Signed, and dated 1857. *In circulation.*

68–'96. The Roadside Inn—A Scene in Ireland.
13¼ by 20⅜. Signed, and dated 1873. *In circulation.*

69–'96. Hilly Landscape—Sunset.
9½ by 14. Signed, and dated 1869. *In circulation.*

70–'96. Cottages in Ireland.
13⅜ by 19⅞. Signed, and dated 1852. *In circulation.*

71–'96. Rostherne Church, Cheshire.
9¼ by 13½. Signed, and dated Septr. 19. *In circulation.*

72–'96. Near Leasowe, Cheshire.
9¼ by 13⅞. Signed, and dated 1856. *In circulation.*

HARLEY, George.

Born in 1791. Exhibited two views of London at the Royal Academy in 1817; contributed occasionally to other exhibitions till 1865. Drew for Rowney and Forster's "Lessons in Landscape" in their series of drawing-books published in 1820–2; published a "Guide to Pencil and Chalk Drawing from Landscape" in 1848; had a large practice as a drawing master. Died at 32, Kelly Street, St. Pancras, on January 10th, 1871.

20–'72. Fulham Church and Putney Old Bridge.
11¾ by 17⅝. Signed, and dated 1837.

HARLOW, George Henry.

Born on June 10th, 1787, in St. James's Street, London; showed an early inclination for art, and was placed by his mother, the widow of a merchant formerly in China, with De Cort and later with Samuel Drummond, A.R.A. Subsequently he studied under Sir Thomas Lawrence, and caught his manner, but eventually he quarrelled with him. From 1804 to 1818 he was a regular exhibitor, mainly of portraits, at the Royal Academy. He also produced some historical paintings. In 1818 he went to Rome, where he copied Raphael's "Transfiguration," was introduced by Canova to the Pope and was elected a Member of the Academy of St. Luke. Harlow returned to England in January, 1819, became ill shortly afterwards, and died on February 4th of the same year. He was buried in St. James's Church, Piccadilly.

456–'87. Mrs. Elizabeth Harlow, Mother of the Painter.

$7\frac{1}{2}$ by $6\frac{3}{8}$. Crayon and pencil. Exhibited in 1805.

457–'87. Henry White, Esq., Surgeon.

$7\frac{1}{2}$ by $6\frac{1}{2}$. Crayon and pencil. Signed, and dated 1811.

458–'87. Henry Fancourt White, Nephew of the Painter, when an infant.

$7\frac{5}{8}$ by $6\frac{1}{2}$. Crayon and pencil. Signed, and dated 1811.

The above bequeathed by Mr. G. Harlow White.

F. 65. Fifty-four Drawings. — Figure, Landscape and Seashore Subjects.

Various sizes. Pencil, pen, and water-colour. A few dated 1802–3.

Forster Bequest.

HARRIS, Daniel.

Resided at Oxford. Exhibited a landscape at the Royal Academy in 1799.

D. 10–'03. A Western View of All Souls' College, Oxford.

$11\frac{13}{16}$ by $18\frac{3}{16}$. Signed, and dated 1789 on the back.

HARRIS, John.

Practised water-colour painting in the early tinted manner; exhibited at the Royal Academy, 1797–1814; made some designs for illustrations; died in 1834.

1693–'71. Shipping.

$14\frac{1}{2}$ by $21\frac{3}{4}$. Signed, and dated 1795. *William Smith Gift.*

HARRISON, George Henry.

Born at Liverpool in 1816; was a son of Mrs. Mary Harrison, the flower painter; was early instructed in art. He came when young to London, gained the notice of Constable, and was advised by him to persevere in studying nature. From 1840 he exhibited at the Royal Academy, and at the Old Water Colour Society of which he was elected an Associate in 1845. During the last years of his life he suffered from ill-health, and resided at Paris. Died on October 20th, 1846.

52–'79. An Avenue at St. Cloud, with Group of Female Figures.

$19\frac{1}{2}$ by $13\frac{5}{8}$. Signed, and dated 1845. *In circulation.*

53–'79. An Avenue, approached by a Flight of Steps, at Fontainebleau.

$9\frac{3}{4}$ by $6\frac{1}{4}$. Painted about 1845. *In circulation.*

HARRISON, James.

Exhibited landscapes at the Royal Academy, 1827–46.

2943–'76. The River Orwell, and the Bridge near Ipswich.
8½ by 13¾. Signed, and dated 1829. *William Smith Bequest.*

HART, Solomon Alexander, R.A.

A painter of architecture, historical genre, etc., born at Plymouth in April, 1806; was the son of a goldsmith who had studied under Northcote. In 1820 the father removed to London, where he set up as a teacher of Hebrew; the son was apprenticed to Samuel Warren, the line engraver. In 1823 Hart became a student of the Royal Academy, where he exhibited historical paintings, etc., from 1826; he also contributed frequently to the exhibitions of the British Institution and British Artists. Hart was elected A.R.A. in 1835 and R.A. in 1840; in 1841 and 1842 he visited Italy, where he made a collection of sketches; from 1854 to 1863 he was Professor of Painting at the Royal Academy, from 1864 its Librarian, and for some time Curator of the Painted Hall at Greenwich. Died at 36, Fitzroy Square, London, on June 11th, 1881.

3038–'76. Othello and Iago.—*Shakespeare*, "Othello," Act iii., Sc. 3.
16¾ by 13¼. Signed, and dated 1857. *William Smith Bequest.*

HART, T.

1145–'86. Interior of the Cathedral, Orta, Italy.
18½ by 15½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

HARTLAND, Henry Albert.

Born on August 2nd, 1840, at Mallow, co. Cork; was the son of a landscape gardener of distinguished descent. After leaving school he became assistant to a picture and book dealer at Cork, and painted scenery for the Cork Theatre. He exhibited in London from 1868; his first contribution to the Royal Academy exhibition appeared in 1869. Leaving Cork in 1870 he travelled for a year in Ireland and Wales and then settled in Liverpool. He acquired a considerable reputation as a landscape painter, and used to dispose of his paintings by an annual auction sale. In 1887 Hartland removed to London, but in 1890 was again residing in Liverpool. Died at Marine Terrace, Waterloo, Liverpool, on November 28th, 1893.

683–'77. The Last Ray of Evening, Shannon Bridge, King's County, Ireland.

23 by 40½. Signed, and dated 1876.

HASSELL, Edward.

A son of John Hassell, the engraver. He exhibited from 1827 to 1852, chiefly with the Society of British Artists, of which he became a Member in 1840 and subsequently the Secretary; also at the Royal Academy (1827–40) and British Institution. Died at Lancaster in 1852.

113–'73. Barrow, Derwentwater.

8½ by 11⅝.

HAVELL, William.

Born at Reading on February 9th, 1782; was the son of a drawing master; received his education at Reading Grammar School. After a visit to Wales, Havell exhibited a painting of Carnarvon Castle at the Royal Academy in 1804; in the following year he became one of the early members of the Old Water Colour Society, but retired about 1814. After residing for a time at Hastings, Havell was appointed artist to Lord Amherst's Embassy to China; not long after his arrival there, he resigned his post, went to India in 1817, and practised portrait painting there or in Burmah until 1825. In 1827 he rejoined the Old Water Colour Society, but retired in 1829; during this period he lived in Italy. He exhibited frequently at the Royal Academy, British Institution, and Suffolk Street. He painted both in oils and water-colours, and helped materially to further English water-colour art. Died at 3, High Row, Kensington, on December 16th, 1857, and was buried at Kensal Green.

382. Windsor.

24⅝ by 33⅞. *In circulation.*

566. Hastings.

5¾ by 8⅝. Signed, and dated 1815. *In circulation.*

3057–'76. Kilgerran Castle on the Teifi, Pembrokeshire.

19⅜ by 27½. Signed. *William Smith Bequest.*

154–'83. Mountainous Landscape, with Cascade.

11 by 8½. *In circulation.*

155–'83. Mountainous Landscape, with Figures.

9¼ by 6⅜. *In circulation.*

159–'90. Landscape, with Castle—Cattle in the Foreground.
20 by 25¼.

67–'94. Landscape, with Pond and Mountains.
4½ by 6⅝. *In circulation. Given by Mr. J. E. Taylor.*

86–'94. View near Reading.
10½ by 14. Painted in 1807.
In circulation. Given by Mr. J. E. Taylor.

766–'94. Caversham Bridge, Reading.
15¾ by 20½. Signed, and dated 1805.

1932–'00. Kilgerran Castle on the Teifi, Pembrokeshire.
27½ by 36½. Signed at back. *Carr Bequest.*

D. 973. River Scene, with Barges.
9⅓ by 12⅙. Signed. *Dyce Bequest.*

HAYES, Edwin, R.H.A., R.I.

Born at Bristol in 1820. Began to exhibit in London in 1854, his first contribution to the Royal Academy appearing in the following year. He was best known for his marine subjects. He exhibited frequently at the New Water Colour Society (now the Royal Institute), becoming an Associate in 1860 and a Member in 1863. He was also a Member of the Royal Hibernian Academy and the Institute of Oil Painters. Died in November, 1904.

1208–'86. St. Malo.
12¼ by 25⅝. Signed, and dated 1862.
Dixon Bequest (Bethnal Green Museum).

HEAPHY, Miss Elizabeth, *see* **Murray, Mrs. Henry John.**

HEAPHY, Thomas, Sen. Work like F. Wheatley No. 7.

Born in London, probably on December 29th, 1775. He was apprenticed to an engraver, but subsequently devoted himself to painting. From 1797 he exhibited portraits at the Royal Academy and elsewhere. Having made great progress in water-colour painting, he was elected Associate of the Old Water Colour Society in 1807, and Member the same year. In 1809 he exhibited "Hastings Fish Market," which was sold for a large sum. Afterwards he resumed portrait painting. In 1812 he left the Water Colour Society, went to the Peninsula and painted portraits of officers in the British camp. After his return he helped to found the Society of British Artists and was its first President. He visited Italy in 1831 and 1832. Died at 8, St. John's Wood Road, in 1835.

604. The Wounded Leg (originally "The Village Doctress").
Retouched by R. R. Reinagle, R.A., in 1837.
19 by 24½. Signed, and dated 1809.

86–'70. Coast Scene, with Figures.
16⅛ by 20⅝. *In circulation.*

HEARNE, Thomas.

Born at Brinkworth, near Malmesbury, in 1744. Came when very young to London, and was apprenticed to W. Woollett, the engraver, with whom he remained six years. Was awarded a premium by the Society of Arts in 1763; exhibited from 1765 to 1806 at the Incorporated Society of Artists, Free Society of Artists and Royal Academy (1781-1806). In 1771 he went to the Leeward Islands as draughtsman to the Governor, and executed many drawings there. About 1781 he exhibited drawings, of which engravings by W. Byrne appeared in "Antiquities of Great Britain," completed in 1807. Hearne was eminently a topographical draughtsman, weak in colour but accurate in drawing. Died in Macclesfield Street, Soho, on April 13th, 1817.

456. Village Alehouse.
8 by 9⅞. Signed; dated at back 1796. *In circulation.*

484. Ranger's Cottage, Hyde Park.
9½ by 13⅜. Dated at back 1790. *In circulation.*

1698–'71. Richmond, Surrey.
7½ by 10⅝. Signed, and dated 1790 *William Smith Gift.*

1699–'71. Shipping.
7½ by 10⅝. Signed. *William Smith Gift.*

1700–'71. Dutch Shipping.
7½ by 10. Signed. *William Smith Gift.*

1753–'71. Caister Castle, Norfolk.
23½ by 18½. Signed. *William Smith Gift.*

2932–'76. Monastery Gate, St. Alban's.
10⅜ by 8¼. Signed, and dated at back 1795.
William Smith Bequest.

2933–'76. Wooded Glen at Downton, Herefordshire, formerly the seat of Richard Payne Knight (1750–1824), numismatist and antiquary.
12⅝ by 13¾. Indian ink and sepia. Signed.
William Smith Bequest.

1094–'84. Landscape, with Ecclesiastical Ruins.
$7\frac{1}{8}$ by $10\frac{1}{2}$. *In circulation.*

52–'87. Wetheral Priory, Cumberland*—figures and cattle.
$7\frac{3}{8}$ by 10. Signed, and dated 1778. *In circulation.*

160 to 160*a*–'90. Priory Church, Elstow, Bedfordshire.
6 by $8\frac{1}{2}$. With an engraving (1803) by W. Byrne, from *Britannia Depicta.*

4–'91. Durham Cathedral, from the opposite bank of the Wear.
$21\frac{1}{4}$ by $14\frac{5}{8}$. Signed, and dated 1783.

95, 95*a*–'92. The Bar Gate, Southampton.*
$7\frac{3}{8}$ by $9\frac{3}{4}$. Signed. With engraving by W. Byrne and J. Sparrow. *In circulation.*

108–'92. Isle of Wight from Lymington.
$7\frac{3}{8}$ by $9\frac{13}{16}$. Signed, and dated 1793.

71–'94. Landscape, with Farm House amid Trees.
$6\frac{1}{4}$ by $9\frac{5}{8}$. Signed, and dated 1804. *Given by Mr. J. E. Taylor.*

1744–'00. Sherwood's Farm, near Bushey, Hertfordshire.
$13\frac{1}{4}$ by $10\frac{4}{4}$. *Ashbee Bequest.*

1788–'00. A Gateway.
$7\frac{1}{4}$ by $9\frac{1}{2}$. *Ashbee Bequest.*

D.771. North-east View of Llanthony Priory, Monmouthshire.*
$10\frac{1}{3}$ by $13\frac{5}{12}$. Indian ink, slightly tinted. Signed, and dated 1801. *Dyce Bequest.*

D.772. Ludlow Castle, 1788.*
$7\frac{1}{8}$ by $10\frac{1}{12}$. Signed. *Dyce Bequest.*

D.773. Priory Church, Haddington.*
$7\frac{1}{8}$ by $9\frac{11}{12}$. *Dyce Bequest.*

D.774. Peak Hole, Castleton, Derbyshire, belonging to John Bagshaw, Esq.; also a study of Butterbur, the largest leaf of any English plant.
$10\frac{2}{3}$ by $14\frac{1}{2}$. Signed. *Dyce Bequest.*

D.135–'90. Fanny Goodwill Rescued from the Captain.—*Fielding*, "Joseph Andrews," Book III., Chapter 12.
Sketch for the engraving by W. Sharp.
Oval, $10\frac{1}{8}$ by $13\frac{1}{4}$. Wash. *In the Art Library.*

D. 413–'99. Keeper's Lodge (Old Cake House), Hyde Park. London.
$7\frac{1}{8}$ by 10. *In the Art Library.*

D. 414–'99. Abbey Gate, Bury St. Edmunds.*

7 by 9¾. *In the Art Library.*

D. 415–'99. Allington Castle, Kent: the Outer Gateway, in 1777.*

7 3/16 by 10. *In the Art Library.*

D. 899–'00. Kew Palace, erected by J. Wyatt in 1803, destroyed in 1827.

8 by 13¼. *In the Art Library.*

109–'94. Leith.

Attributed to Hearne.

7½ by 10¾. *Given by Mr. J. E. Taylor.*

* Engraved by W. Byrne in *Antiquities of Great Britain*, 1807.

See also D. 542–'06 by Henry Edridge.

HEATH, William.

Born in 1795; became a draughtsman. Many of his humorous drawings of domestic subjects were published, and he supplied illustrations for the "Life of a Soldier" by himself (1823) and Sir John Bowring's "Minor Morals" (1834–9). He died at Hampstead on April 7th, 1840.

213–'90. Doll Tearsheet and Mistress Quickly Hauled off to Prison by the Beadles.—*Shakespeare*, "Henry IV.," Part II., Act V., Scene 4.

9¾ by 13¾. Signed.

HEITLAND, Miss Ivy.

Born on April 10th, 1875; was a daughter of Mr. H. E. Heitland, an artist. From the age of six she drew and painted under her father's direction, and subsequently studied under Sir James Linton. She executed designs for printing. A career of great promise was cut short by her death on January 4th, 1895.

1745–'00. Through the Wood.

11¾ by 8¾. Signed. *Ashbee Bequest.*

HENRY, William. *See* **Haines, William Henry.**

HENSHALL, J. Henry, R.W.S.

1127–'86. Egyptian Muleteer.

21½ by 16½. Signed, and dated 1879.

Dixon Bequest (*Bethnal Green Museum*).

HERBERT, Alfred.

Was the son of a Thames waterman; was apprenticed to a book-binder; as an artist he was self-taught. He exhibited from 1844 to 1860 at the Royal Academy, British Institution, and Suffolk Street, most of his pictures being marine or river scenes; but he never became well-known and he found it hard to sell his works. He was, nevertheless, a true genius. He died in January, 1861.

175–'75. Wreck off Appledore, North Devon.

7¼ by 14. *In circulation.*

3030–'76. Man-of-War off Dover.

15¹ by 24¾. Signed, and dated 1845. *William Smith Bequest.*

HERBERT, Arthur John.

Born in 1834; was a son of J. R. Herbert, R.A.; studied under his father and in the schools of the Royal Academy. Exhibited at the Academy in 1855 and 1856. He showed great promise as an artist, but died of fever at Muriac in Auvergne on September 18th, 1856.

21–'72. Barnstaple, Devon.

12⅝ by 18½. *In circulation.*

HERBERT, John Rogers, R.A.

Born at Maldon, Essex, on January 23rd, 1810; became a student of the Royal Academy in 1826, exhibited there from 1830 and was elected A.R.A. in 1841 and R.A. in 1846. At first he executed portraits and occasional romantic pictures; subsequently he painted Italian subjects, and after his conversion to Roman Catholicism he produced pictures of a religious character, such as "Moses bringing down the second Tables of the Law," painted for the Peers' robing-room in the Houses of Parliament; for the same building he also executed a fresco of "King Lear." Herbert was one of the first masters at the Government School of Design at Somerset House. In 1886 he became an Honorary Retired Academician. Died at The Chimes, Kilburn, on March 17th, 1890.

175, 176, 177. STUDIES FOR THE FRESCO OF "KING LEAR" in the House of Lords.

Various sizes. Chalk and pencil. Signed. *In circulation.*

F. 88. A WOMAN SEATED.

$2\frac{3}{4}$ by $2\frac{3}{4}$. Drawn in 1829. *Forster Bequest.*

The Art Library contains chalk studies for "The Woman of Samaria," and for the frescoes of "King Lear," and "Moses," also two pencil drawings, all by J. R. Herbert.

HERING.

1500–'69. POND WITH WATER LILIES.

$9\frac{5}{8}$ by $13\frac{7}{8}$. *In circulation. Townshend Bequest.*

HERING, George Edwards.

Born in London in 1805; was the son of a German bookbinder. He began life as a bank clerk, but soon gave up that profession for art. In 1829 he studied at Munich, whence he proceeded to Venice for two years. Hering exhibited at the Royal Academy from 1836 and also at the British Institution and elsewhere. His favourite subjects were Italian views, and he excelled in depicting lake scenery. In 1838 he published "Sketches on the Danube, in Hungary and Transylvania." Died at Grove End Road, St. John's Wood, on December 18th, 1879, and was buried in Highgate Cemetery.

D. 733–'87 and D. 734–'87. STUDIES OF CLIFFS.

Each $9\frac{5}{8}$ by $13\frac{3}{4}$. *In the Art Library.*

The Art Library also contains 18 pencil drawings, chiefly of foreign scenes, by G. E. Hering.

HEWETT, Sir Prescott Gardiner, Bart., H.R.W.S.

Born in 1812; studied at Paris; became M.R.C.S. in 1836, F.R.C.S. in 1843, lecturer on anatomy at St. George's Hospital in 1845, full surgeon in 1861, F.R.S. in 1874, consulting surgeon at St. George's Hospital and surgeon to Queen Victoria and the Prince of Wales in 1875, President of the Royal College of Surgeons in 1876, and a baronet in 1883. He was an amateur water-colour painter, and exhibited at the Old Water Colour Society, of which he was an Honorary Member. Died in 1891.

431–'91. Newquay Bay, Cornwall.

$8\frac{3}{8}$ by $17\frac{3}{8}$. *Prescott Hewett Gift.*

(*N.B.—This and 50 other paintings by various artists catalogued as the "Prescott Hewett Gift" were presented by Miss Prescott Hewett and Mrs. William Hallett, the daughters of Sir Prescott Gardiner Hewett, after his death, with a view to carrying out the desire and intention frequently expressed by him in his lifetime.*)

HEWLETT, James.

Said to have been born in 1789; practised flower painting at Bath; exhibited from 1799 to 1828 at the Royal Academy, British Institution, Society of British Artists, and elsewhere. His works were esteemed in his day for colour and botanical accuracy. Died at Park House, Isleworth, in 1836.

4–'82. Snapdragon, Scabious, French Marigold, and Iris.

12 by 11.

5–'82. Hypericum, Calycinum (Rose of Sharon), and Cineraria.

$10\frac{3}{4}$ by $7\frac{7}{8}$. *In circulation.*

6–'82. Ranunculus Aquatilis.

7 by 5. *In circulation.*

7–'82. Common Flax.

$7\frac{1}{2}$ by $5\frac{1}{2}$. *In circulation.*

1402–'88. Hollyhocks, Roses, &c.

$22\frac{1}{2}$ by 18.

HILLS, Robert.

An animal painter, born at Islington on June 26th, 1769; received some instruction from John Gresse. Exhibited at the Royal Academy from 1791 to 1824; helped to found the Old Water Colour Society in 1804, became its first Secretary and contributed a large number of drawings to its exhibitions; sometimes worked in conjunction with Robson and G. Barret, jun. From 1798 to 1815 he made etchings of animals: there are over 1,200 of these in the British Museum. He joined the re-constituted Water Colour Society in 1823 and became its Treasurer in 1827, and Secretary in 1831. Died at 17, Golden Square, London, on May 14th, 1844.

523. Deer in Landscape.

The landscape is by G. Barret, Jun., *q. v.*

$10\frac{5}{8}$ by $17\frac{1}{4}$. *Ellison Gift.*

575. The Broken Plough.
15½ by 20½. Signed, and dated 1804. *In circulation.*

603. Two Wild Boars in a Wood.
16 by 19⅞. Signed, and dated 1826. *In circulation.*

167–'75. Cows and Sheep.
11 by 14¼. *In circulation.*

3009–'76. Stags in Knole Park, near Sevenoaks, Kent.
15 by 20. Signed, and dated 1827. *William Smith Bequest.*

3010–'76. The Ox Team.
15¼ by 20. Signed, and dated 1810. *William Smith Bequest.*

3049–'76. Landscape with Cattle.
19 by 24. Signed, and dated 1807. *William Smith Bequest.*

43–'87. Country Road leading from a Wood, Man Driving a Flock of Sheep.
10 by 7½. *In circulation.*

161–'90. Ox rubbing itself against Rails.
10½ by 14½. *In circulation.*

284–'94. Herdsman with Cattle.
9⅜ by 13⅛. Signed, and dated 1804. *In circulation.*
Given by Mr. James Orrock, R.I.

285–'94. Cows and Sheep.
9⅜ by 13⅛. Signed and dated 1804.
Given by Mr. James Orrock, R.I.

1931–'00. Alderney Cows and Calves.
20⅞ by 18¾. Signed, and dated 1820. *Carr Bequest.*

A. L. 1090. Landscape with Horses and Sheep.
3⅝ by 5⅛. *In circulation.*

A. L. 1091. Farmyard with Cattle.
3⅛ by 4⅞. *In circulation.*

D. 491–'89. Underriver, near Sevenoaks.
6 by 10¼. Unfinished. *In the Art Library.*

The Art Library also contains six water colour studies of farm buildings in Kent by Robert Hills.

HINE, Henry George, V.P.R.I.

Born near Brighton on August 15th, 1811 ; was the son of a coach proprietor. He was apprenticed in London to Henry Meyer, a stipple engraver, and taught himself painting. After spending two years at Rouen, he returned to Brighton and took up wood-engraving and marine painting. In his earlier years he drew for *Punch* (1841–4) and the *Illustrated London News*. He was influenced from boyhood by Copley Fielding, and his favourite subjects were the coast and downs of Sussex. He exhibited almost exclusively at the Institute (now the Royal Institute), becoming an Associate in 1863, a Member in 1864, and Vice-President in 1887. Died at Rosslyn Hill, Hampstead, on March 16th, 1895.

411–'91. Reef of Rocks at Peveril Point, Dorset.
9⅝ by 28⅛. Signed, and dated 1865. *Prescott Hewett Gift.*

412–'91. Entrance to the Kyles of Bute.
10¾ by 27⅝. Signed, and dated 1869. *Prescott Hewett Gift.*

25–'00. Bible Bottom, in the Malling Hills, near Lewes.
11¼ by 18. Signed. *Given by Mr. James Orrock, R.I.*

31–'00. Agglestone, near Swanage, Dorsetshire.
8¼ by 19¾. Signed, and dated 1870.
Given by Mr. James Orrock, R.I.

1741–'00. Eastbourne.
10½ by 23. Signed, and dated 1873. *Ashbee Bequest.*

1805–'00. The South Downs, Sussex.
7¼ by 12¼. Signed, and dated 1881. *Ashbee Bequest.*

HOARE, Prince.

A son of William Hoare, R.A., born at Bath in 1755 ; was educated at the grammar school there ; studied art with his father ; came to London in 1772 and entered the Royal Academy Schools. In 1776 he went to Rome and worked under Mengs, with Northcote and Fuseli as his fellow-pupils. He returned to England in 1780 and exhibited at the Royal Academy from 1781. Most of his works were portraits, but he also painted historical scenes. Besides writing on art subjects, Hoare produced some successful musical farces. In 1799 he was elected Secretary for Foreign Correspondence to the Royal Academy. Died at Brighton on December 22nd, 1834.

F. 105. James Northcote, R.A. (1746–1831), painter.

Engraving touched with chalk.

Oval, 10 by 8⅛. *Forster Bequest.*

F. 106. James Northcote, R.A. (1746–1831), painter, when old.

Inscribed at the back: "Drawn from the original sketch in the possession of J. Northcote, Esq., by Prince Hoare, Esq."

10 1/16 by 8. Pencil and colour. *Forster Bequest.*

D. 149–'90. Head of a Woman.

Diam. 7⅝. *In the Art Library.*

HOBSON, Henry E.

Exhibited at the Royal Academy in 1857 and at the British Institution in 1866. Lived at Bath.

A. L. 5750. A Country Girl.

12⅝ by 9¾. Signed, and dated 1865. *In the Art Library.*

HODGES, William, R.A.

Born in London in 1744; was the son of a blacksmith in Clare Market. Became successively an errand boy at Shipley's Drawing School, a pupil of R. Wilson, and a scene-painter at Derby. Exhibited from 1766 at the Incorporated Society of Artists, Free Society of Artists, and Royal Academy. In 1772 he was appointed draughtsman to Captain Cook, on his second voyage round the world; after his return he painted views in Tahiti and other islands for the Admiralty. A few years later he went to India, which he left in 1784 with a considerable fortune. He was elected A.R.A. in 1786 and R.A. in 1787. In 1790 he toured on the Continent, visiting the Rhine and St. Petersburg. About 1795 he established a bank at Dartmouth; it failed, and Hodges lost his fortune. He died at Brixham on February 27th, 1797.

D. 606–'87. Ruins of the Palace at Madura.

16 by 23¼. *In the Art Library.*

HOFLAND, Thomas Christopher.

Born at Worksop on December 25th, 1777; was the son of a manufacturer of cotton mill machinery. But for a little instruction from Rathbone, the landscape painter, he was self-taught as an artist. Exhibited at the Royal Academy

in 1798. Resided at Kew from 1799 to 1806 and was commissioned by George III. to draw some plants in the royal collection. After practising as a teacher at Derby, Doncaster, and Knaresborough, Hofland returned to London in 1811. He exhibited frequently at the British Institution, and in 1814 was awarded 100 guineas by that society for his "Storm off Scarborough." About 1815 he resided at Richmond and about 1817 at Twickenham; in 1823 he was teaching in London. In 1824 he was a foundation member of the Society of British Artists, with which he largely exhibited. His health was ruined by an attack of fever at Florence in 1840, and he died in January 1843 at Leamington.

22–'74. Hampstead Heath.

9⅜ by 14.

HOLLAND, James.

A landscape painter, born at Burslem on October 17th, 1800. Worked when a boy at flower-painting on pottery in the factory of James Davenport. Came to London in 1819 and supported himself by teaching and by painting flowers; exhibited flower-pieces at the Royal Academy in 1824. His works are remarkable for brilliant colouring. After a visit to Paris in 1831, Holland began to paint landscapes. He made several tours on the Continent. He was a frequent exhibitor at the British Institution, Society of British Artists, and Old Water Colour Society, became an Associate of the Old Society in 1835 and a Member in 1857, and was a Member of the British Artists from 1842 to 1848. Died in London on February 12th, 1870.

30. Villa do Conde.

11¾ by 17. *In circulation. Sheepshanks Gift.*

32. Moorish Palace, Cintra.

11¾ by 17. Unfinished. Dated 1837.

In circulation. Sheepshanks Gift.

33. Torre da Marca.

11¾ by 17. Unfinished. Dated 1837.

In circulation. Sheepshanks Gift.

44. Part of the Old Treasury, Lisbon

13¾ by 10⅛. *In circulation. Sheepshanks Gift.*

47. Nymwegen (Nijmegen), Holland.

6¼ by 10⅛. *In circulation. Sheepshanks Gift.*

1490–'69. Heath Scene.

8¾ by 13¼. *In circulation. Townshend Bequest.*

2985–'76. Ramsgate, near the Harbour.

8¼ by 12½. *William Smith Bequest.*

3059–'76. Ospedale Civile (Civic Hospital), Venice.

16 by 23. Signed, and dated 1858.

In circulation. William Smith Bequest.

1139–'86. The Rialto, Venice.

9 by 15⅜. Signed, and dated 1865.

Dixon Bequest (Bethnal Green Museum).

1140–'86. Church of SS. Giovanni e Paolo, Venice.

15⅛ by 12. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

1147–'86. Canal at Venice, with a group of ladies playing and singing.

19⅝ by 13⅜. *Dixon Bequest (Bethnal Green Museum).*

1193–'86. Coast of Portugal—Women Bathing.

11⅛ by 16⅞. Signed, and dated 1859.

Dixon Bequest (Bethnal Green Museum).

449–'88. Venice—"A South-west Wind after Rain."

6⅞ by 10⅜. Water-colour and body-colour. Signed, and dated (18)64.

413–'91. Canal in Venice.

15⅝ by 9⅝. *In circulation. Prescott Hewett Gift.*

48–'96. Landscape, with Buildings and Trees.

5½ by 10⅛.

1767–'00. Hospital of the Pietà, Venice.

15⅛ by 9⅞. Signed, and dated 1844. *Ashbee Bequest.*

A. L. 4310. (29). Convento da Serra.

11$\frac{9}{16}$ by 16$\frac{11}{16}$. Unfinished. Signed, and dated 1837.

In the Art Library. Sheepshanks Gift.

A. L. 4311. (36). Coimbra.

11⅝ by 16⅞. Unfinished. Signed, and dated (18)37.

In the Art Library. Sheepshanks Gift.

A. L. 4312. (37). S. Francisco.

11⅝ by 16¾. Unfinished. Signed, and dated 1837.

In the Art Library. Sheepshanks Gift.

A. L. 4313. (41). Porto de Moz.

16¾ by 11½. Signed, and dated 1837.

In the Art Library. Sheepshanks Gift.

A. L. 4314. (42). Manalva Palace.

5¾ by 11⅝. Dated 1837. *In circulation. Sheepshanks Gift.*

A. L. 4315. (43). Entrance of the Douro.

9⅞ by 15¾. Pencil, tinted. Unfinished. Dated 1837.

In the Art Library. Sheepshanks Gift.

A. L. 4316. (45). Leiria.

7 by 10¼. Dated (18)37. *In circulation. Sheepshanks Gift.*

A. L. 4317. (46). Oporto.

7 by 10⅛. Dated 1837. *In circulation. Sheepshanks Gift.*

A. L. 4318. (31). Cintra.

11 by 16¾. *In circulation. Sheepshanks Gift.*

A. L. 4319. (34). Alcobaço.

11½ by 16⅝. Unfinished. Signed, and dated 1837.

In the Art Library. Sheepshanks Gift.

A. L. 4320. (35). Torres Vedras.

11¾ by 16½. Unfinished. *In circulation. Sheepshanks Gift.*

A. L. 4360. (38). Torre dos Clerigos, Oporto.

16⅜ by 11½. Unfinished. Signed, and dated 1837.

In the Art Library. Sheepshanks Gift.

A. L. 4361. (39). Church of San Francisco and Rua dos Ingleses, Oporto.

17 by 11¾. Pencil, tinted. Signed, and dated 1837.

In circulation. Sheepshanks Gift.

A. L. 4362. (40). Moorish Castle, Mafra.

17 by 11¾. Dated 1837. *In circulation. Sheepshanks Gift.*

49–'96. An Old Windmill.

Probably by James Holland.

6 by 9⅞. *In circulation.*

The Art Library contains two pencil drawings by James Holland.

See also William Henry Hunt, No. 451–'87.

HOLLINS, John, A.R.A.

Born on June 1st, 1798, at Birmingham, where his father was a glass-painter. He exhibited portraits at the Royal Academy in 1819, and settled in London in 1822, painting in oils and occasionally in miniature. From 1825 to 1827 he travelled in Italy, and on his return to England resumed his practice as a portrait painter, though he also produced historical and other pictures. He was an accurate draughtsman and a good colourist. In 1842 he was elected an Associate of the Royal Academy. Died at 47, Berners Street, on March 7th, 1855.

1285–'86. Town on the Italian Coast—Sunset.
$6\frac{1}{2}$ by 10. Signed, and dated 1831.

320–'00. Flower Girl.
$12\frac{5}{8}$ by $9\frac{1}{4}$. Signed, and dated 1832.

HOLLOWAY, Charles Edward, R.I.

Born at Christchurch, Hampshire, on May 10th, 1838. Worked with Frederick Walker, Charles Green, and Sir J. D. Linton at Leigh's Studio in Newman Street, London; was subsequently associated with William Morris till 1866 in his production of stained glass. Then he devoted himself almost entirely to painting; exhibited at the Royal Academy (1867–94), Suffolk Street, the Institute and elsewhere; made many drawings of the Fen district and the Thames, and was elected an Associate of the Institute (now the Royal Institute) in 1875 and a Member in 1879. Holloway visited Venice in 1875 and 1895. His water-colours show an impressionist tendency. Besides painting he produced etchings and lithographs. Died on March 5th, 1897.

D. 3–'00. A Breezy Day.
$8\frac{7}{8}$ by $13\frac{5}{16}$. *In the Art Library.*
Presented by Mr. T. R. Way on behalf of the Members of the New English Art Club.

HOLST, Theodor M. von.

Born in London on September 3rd, 1810; was the son of a teacher of music; studied at the British Museum and in the Royal Academy Schools; exhibited at the Royal Academy from 1827 to 1843. Died in London on February 14th, 1844.

D. 956 to 958. Studies of Figures.
Various sizes. *Dyce Bequest.*

HOLWORTHY, James.

Born in 1781. Became a landscape painter in water-colours, and made himself known by his Welsh views. He exhibited at the Royal Academy in 1803 and 1804, and in the following year was one of the early members of the Old Water Colour Society, with which he continued to exhibit till 1813. In 1824, having married a daughter of Wright of Derby, Holworthy retired from his profession and resided near Hathersedge, Derbyshire, on an estate which he had purchased. Died in London on June 10th, 1841, and was buried in Kensal Green Cemetery.

203–'72. PART OF RAGLAN CASTLE.

8⅝ by 12⅝. Indian ink. *In circulation.*

204–'72. TREES AND CATTLE.

8⅛ by 9⅝.

HOPPNER, John, R.A.

Born in Whitechapel, London, probably on April 4th, 1759. He became a chorister in the Chapel Royal, but on his showing a strong inclination for art, George III. made him a small allowance which enabled him in 1775 to enter the schools of the Royal Academy; here he gained the gold medal for a historical painting in 1782. He exhibited at the Royal Academy from 1780. He adopted portraiture as his profession and gradually obtained a large and fashionable practice. He was most successful in his portraits of women and children. Some of his best works are in St. James's Palace. Hoppner was elected A.R.A. in 1793 and R.A. in 1795; he was also Portrait Painter to the Prince of Wales. Died on January 23rd, 1810, and was buried in the cemetery of St. James's Chapel, Hampstead Road.

F. 63. GIRL WITH BUNDLE OF STICKS, LEADING A CHILD.

From the Windus Collection. Formerly ascribed to Gainsborough.

11½ by 8. Pencil and slight colour. *Forster Bequest.*

433–'02. LANDSCAPE WITH COTTAGE.

Attributed to Hoppner.

6⅜ by 9½. Sepia.

HOUGH, William.

1191–'86. FRUIT—PINE-APPLE, PLUMS AND GRAPES.

12⅝ by 15. Signed. *Dixon Bequest (Bethnal Green Museum).*

HOUGHTON, Arthur Boyd.

Born in 1836; was the son of a Captain Houghton of the Indian Navy. He first became known by his very clever illustrations of books such as Dalziels' "Arabian Nights," and he also drew for *Fun*, *The Graphic*, etc. He painted both in oils and water-colours, and exhibited from 1859 to 1874, chiefly at the Royal Academy and Old Water Colour Society, becoming an Associate of the latter in 1871. Died at 162, King Henry's Road, South Hampstead, on November 23rd, 1875.

154–'86. An Oriental, with Performing Monkeys.

9⅝ by 13⅝. Signed.

66–'00. The Transformation of King Beder.

"King Beder now imagined himself at the very summit of human happiness. He extended his hand, and taking that of the princess, bent forward in order to kiss it respectfully. The princess did not allow him time. 'Thou wretch,' said she, . . . 'quit the human form and take the shape of a white bird with red beak and feet.' As she pronounced these words, King Beder, to his infinite mortification and astonishment, was changed into a bird of the kind she had named."

Arabian Nights' Entertainments, "*The Story of King Beder*" (Dalziels' ed., 1865).

A similar design by Houghton is engraved on page 437 of Vol. II. of Dalziels' *Illustrated Arabian Nights' Entertainments*, published by Ward, Lock and Tyler in 1865.

19½ by 23½.

The Art Library contains a drawing on wood by Houghton.

HOWARD, E. Stirling.

Exhibited on rare occasions from 1834 to 1870.

A.L. 5809. Dolwyddelan Castle, North Wales.

9 13/16 by 16 5/16. Signed, and dated 1868. *In the Art Library.*

HOWARD, Vernon.

641. Three Studies of Skies—Afternoon, Sunset, and Evening.

Each 5¾ by 16½. *In circulation.*

A.L. 4618. A Farmyard.

13 5/16 by 9 1/16. *In circulation.*

HOWITT, Samuel.

Born about 1765; was a member of an old Nottinghamshire family. Was self-taught as an artist; painted pictures of animals and sporting scenes. First exhibited with the Incorporated Society of Artists in 1783 and at the Royal Academy in 1784. Spent many years in Bengal, where he made numerous drawings of hunting scenes. Published several works, such as "The British Sportsman" (1812), illustrated with coloured plates, engravings and etchings from his drawings. Died at Somers Town, London, in 1822.

665. In Full Cry.
11 by 17¼. *In circulation.*

11–'71. A Council of Animals.
26⅛ by 18⅜. *In circulation.*

3019–'76. Lion and Lioness.
12¾ by 18¾. Signed. *William Smith Bequest.*

11–'87. Netley Abbey, near Southampton.
11¼ by 16¾. Signed. *In circulation.*

162–'90. River with Anglers.
10¼ by 14¾. Signed.

509–'92. Country Horse Fair.
10¼ by 14¾. Signed, and dated 1793.

85–'94. Leopard attacking an Antelope.
12¾ by 19. Signed. *Given by Mr. J. E. Taylor.*

HOWSE, George.

A water-colour painter of landscapes, coast scenes, views of towns and architectural subjects. Exhibited from 1830 to 1861, chiefly at the New Water Colour Society (now the Royal Institute) of which he became a Member in 1834; also at the Royal Academy (1830–58) and elsewhere. The Dublin National Gallery contains several of his works. Died in 1860 or 1861.

1647–'69. Coast Scene.
3⅛ by 10⅜. *Townshend Bequest.*

HUNT, Alfred William, R.W.S.

Born in Bold Street, Liverpool, on November 15th, 1830; was the son of a landscape painter; was educated at the Liverpool Collegiate School and at Corpus Christi College,

Oxford, which he entered with a scholarship in 1848; in 1853 he obtained a fellowship, but resigned it on his marriage in 1861. When staying at Liverpool he attended life classes, and eventually decided to devote himself to art. He became an Associate of Liverpool Academy in 1854 and a Member in 1856. From 1854 to 1857 he exhibited Pre-Raphaelite works at the Royal Academy which were highly praised by Ruskin. He was elected an Associate of the Old Water Colour Society in 1862 and a Member in 1864, and he contributed numerous landscapes to its exhibitions. He resided for several years at Durham, but eventually settled in London at 1, Tor Villas (now 10, Tor Gardens), Campden Hill, where he died on May 3rd, 1896.

625–'70. Mountains above Bettws-y-Coed.

9½ by 14¾. Sepia. Signed, and dated 1857.

In circulation. Parsons Bequest.

HUNT, William Henry.

Born on March 28th, 1790, at 8, Old Belton Street (now Endell Street), Long Acre; was apprenticed to John Varley. In 1808 he was admitted as a student at the Royal Academy, where he had exhibited oil pictures in the previous year. He was one of the young painters befriended by Dr. Monro. In 1814 he first exhibited at the Old Water Colour Society, of which he became an Associate in 1824 and a Member in 1826; nearly 800 of his works appeared at the Society's exhibitions. His best pictures, especially his fruit and flower pieces, are rich and harmonious in colour, and his figures are often full of quaint humour. He was a Member of the Amsterdam Royal Academy. His health was always delicate, and he resided for a long time at Hastings; but he died in London, at 62, Stanhope Street, Hampstead Road, on February 10th, 1864.

339. Mulatto Boy.

No. A.L. 5955, a copy of No. 339, is in the Art Library.

15 by 8¾. *In circulation.*

340. Coast Guardsman.

14 by 9¹ *In circulation.*

341. Boy and Goat.

12¼ by 16. Signed, and dated 1836. *In circulation.*

350. Cottage Door.
13⅞ by 10⅝. *In circulation.*

524. The Monk.
14⅞ by 10¼. *Ellison Gift.*

525. Plums.
11¾ by 8¼. *Ellison Gift.*

526. A Brown Study.
14 by 9½. *Ellison Gift.*

1470–'69. Hawthorn Blossoms and Bird's Nest.
6⅞ by 13. *In circulation. Townshend Bequest.*

1472–'69. The Doubtful Coin.
11⅞ by 8¼. Signed. *In circulation. Townshend Bequest.*

1486–'69. Grapes and Peaches.
7¼ by 10¾. *In circulation. Townshend Bequest.*

1502–'69. Wild Roses and Bird's Nest.
7⅜ by 10⅞. Signed. *In circulation. Townshend Bequest.*

1525–'69. Primroses and Birds' Nests.
13½ by 13⅞. Signed. *Townshend Bequest.*

588–'70. Interior of a Bedroom.
12¼ by 9¼. *In circulation. Parsons Bequest.*

1031–'73. The Valentine.
9⅞ by 7⅛. *Ellison Gift.*

1032–'73. Grapes, Melon, and Plums.
8⅜ by 12⅜. *Ellison Gift.*

3022–'76. New Court, The Temple, London.
16⅜ by 19¾. *William Smith Bequest.*

558–'82. Indigence—A Girl's Head.
8½ by 6¾. Signed. *Jones Bequest.*

1138–'86. Hearing Lessons.
14½ by 13½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1146–'86. Arcade, Doge's Palace, Venice.
19⅝ by 14⅝. *Dixon Bequest* (*Bethnal Green Museum*).

1205–'86. Head of a Negro.
Oval, 7 by 4⅞. *Dixon Bequest* (*Bethnal Green Museum*).

51–'87. James Holland (1800–70), painter.
12¼ by 8¾. Signed, and dated 1828.

845–'88. Landscape with Cottages.
6¾ by 9¾.

845*a*–'88. Landscape with Cottages.
6¾ by 9¾. *In circulation.*

1797–'88. The Old Fish Market, Hastings.
10¾ by 17¾. Signed. *In circulation.*
Bequeathed by Mr. Arthur Ditchfield.

317–'91. Side Chapel in an Old Church with Altar Tomb.
16⅝ by 13. *In circulation.*

318–'91. Interior of an Old Church.
12½ by 15½.

134–'92. Royal Horticultural Society's Gardens, Chiswick.
5¼ by 8¼.

57–'96. St. Alban's Cathedral, Hertfordshire.
13 by 16½.

1752–'00. Pine-apple and other Fruit.
9½ by 12¾. Signed. *Ashbee Bequest.*

1759–'00. Glass Vase and Flowers.
10⅜ by 7¼. Signed. *Ashbee Bequest.*

1760–'00. Lady playing a Guitar.
10⅜ by 7. *Ashbee Bequest.*

1761–'00. Love's Missive.
10⅝ by 7¼. Signed. *Ashbee Bequest.*

1922–'00. Plums.
Oval 12 by 15. Signed. *Ashbee Bequest.*

1926–'00. Jug with Plums.
15⅝ by 11⅛. Signed. *Ashbee Bequest.*

A.L. 5965. Mill at Mapledurham on the Thames.
8¾ by 13. *In circulation.*

D.271–'05. Portraits of the Artist, his Daughter and Niece.
4 by 5⅝.

HUNT, William Holman, O.M., H.R.W.S.

196–'94. The Ponte Vecchio, Florence.
10½ by 21⅜.

IBBETSON, Julius Cæsar.

Born at Scarborough on December 29th, 1759 ; apprenticed to a ship painter at Hull ; came to London in 1777. Exhibited at the Royal Academy from 1785 to 1815. His pictures usually represent English landscapes enlivened with figures, and he also painted animals with great skill. He accompanied Cathcart's Embassy, which set out for China in 1788. Died at Masham, Yorkshire, on October 13th, 1817.

448. The Sailor's Return Home.
11¾ by 15¾. Signed, and dated 1795. *In circulation.*

1752–'71. False Bay, from Wynberg Hill, Cape of Good Hope.
14⅞ by 19¾. *William Smith Gift.*

45–'86. Landscape, with Timber Waggon and Wood Cutters Resting.
8⅝ by 12. *In circulation.*

163–'90. Cattle on Rocky Ground surrounded by Water.
10½ by 14½. Signed, and dated 1796.

119–'92. Ploughman leading his Horses home in Rain.
5⅞ by 4¼. Book illustration. *In circulation.*

138–'92. Landscape with Stream, Cattle, and Figures.
7⅝ by 10. *In circulation.*

1716–'00. Landscape with Peasants.
8⅓ by 6¾. *Ashbee Bequest.*

D. 775. The Sale of the Pet Lamb.
8 7/12 by 12⅔. *Dyce Bequest.*

D. 4–'01. A Ferry.
7 by 8 13/16. *In the Art Library.*

The Art Library contains a pencil drawing by Ibbetson.

INCE, Joseph Murray.

Born in 1806 at Presteign, Radnorshire. Became a pupil of David Cox in 1823, remained with him for three years and then came to London. Exhibited at the Royal Academy from 1826 and also at the Society of British Artists. His smaller works are the best, being well drawn and coloured. In 1832 Ince was living at Cambridge, where he made drawings of architectural subjects. He returned to Presteign about 1835 and resided there until his death, which took place on September 24th, 1859.

486. GREENWICH HOSPITAL.
7⅝ by 12½. Signed, and dated 1833. *In circulation.*

602. STREET SCENE.
14 by 11¼. Signed, and dated 1832. *In circulation.*

1206–'72. COASTING VESSELS, WITH HARBOUR.
8⅛ by 13½. Signed, and dated 1836.

INCHBOLD, John William.

Born on April 29th, 1830, at Leeds; was a son of the proprietor and editor of the *Leeds Intelligencer* and was educated at home. Came to London and was placed with Day and Haghe, lithographic printers, to be trained as a draughtsman. About 1847 he studied water-colour painting under Louis Haghe, and in that year became a student of the Royal Academy. In 1849 and 1850 he exhibited at Suffolk Street, and from 1851 at the Royal Academy. His "Moorland" was highly praised by Ruskin in his "Notes." Inchbold showed a tendency towards Pre-Raphaelitism. In 1877 he published "Annus Amoris," a volume of sonnets. Most of his life was spent abroad. Died suddenly at Headingley, near Leeds, on January 23rd, 1888.

261–'98. VESUVIUS AND THE BAY OF NAPLES, FROM POSILIPO.
9½ by 13½. Signed, and dated 1857.

JACKSON, John, R.A.

Born on May 31st, 1778, at Lastingham in Yorkshire; was apprenticed to his father, a village tailor; is said to have received instruction in art from the local schoolmaster. Painted miniatures at York at the age of nineteen, and was befriended by Lord Mulgrave, Sir George Beaumont and the Earl of Carlisle. Exhibited at the Royal Academy from 1804, entered its schools in 1805, and became A.R.A. in 1815 and R.A. in 1817. Most of his works were portraits in oils. In 1819 he visited Rome with Sir Francis Chantrey, for whom he painted a portrait of Canova. Died at St. John's Wood, London, on June 1st, 1831.

136 to 141. SIX SLIGHT SKETCHES MADE IN HOLLAND AND BELGIUM IN 1816.
Various sizes. Chalk and pencil.
In circulation. Sheepshanks Gift.

The Art Library contains twenty-seven pencil sketches in Holland and Belgium by John Jackson, R.A.

JACKSON, Samuel.

Born in 1796; was the son of a Bristol merchant. He was brought up to business, but being fond of art he took lessons from Francis Danby, A.R.A., who was then residing at Bristol. He exhibited almost exclusively at the Old Water Colour Society, of which he was an Associate from 1823 till his resignation in 1848. He painted landscapes chiefly in England and Wales, but also in the West Indies, Egypt, etc. Died at Clifton in December, 1869.

338–'72. View Looking down the Avon, from the side of the Roman Camp, Clifton, near Bristol.
12⅞ by 8¼.

523–'74. Wapping, Bristol.
8⅜ by 11¾. *In circulation.*

1–'75. Llanberis, North Wales.
8⅓ by 11½. *In circulation.*

164–'90. Landscape Composition.
15¾ by 23½. Signed.

JACKSON, Samuel Phillips, R.W.S.

Born on September 4th, 1830; was a son of Samuel Jackson. Exhibited chiefly at the Old Water Colour Society, of which he was elected an Associate in 1853 and a Member in 1876, and also at the Royal Academy (1852–81) and British Institution. His favourite subjects were river and sea views. Died on January 27th, 1904.

527. Hazy Morning on the Coast of Devon.
18⅜ by 27⅜. Dated 1353. *Ellison Gift.*

528. On the Hamoaze, Plymouth.
10¼ by 14¾. *Ellison Gift.*

529. Towing a Disabled Vessel.
13⅞ by 20¼. Dated 1852. *Ellison Gift.*

2992–'76. The Thames at Wargrave—Midday.
8⅜ by 18. Signed, and dated 1866. *William Smith Bequest.*

JAMES, Edith Augusta.

Born at Eton on January 29th, 1857. Studied art in Paris under Chaplin and Luminais. Exhibited frequently between 1884 and 1896, principally at Paris at the

Salon, Dames Peintres, etc., but also at the Royal Academy (1886-96) and elsewhere in England. She is best known for her flower-pieces and portraits. The last three years of her life were mainly devoted to studies of the interior of St. Paul's Cathedral. Died at Tunbridge Wells on December 31st, 1898.

158–'01. The Choir of St. Paul's Cathedral.

·39½ by 24. Signed.

In circulation. Given by Miss Minna Gray.

JAMES, William.

The dates of his birth and death are not known. From 1761 to 1771 he exhibited views of London, etc., at the Incorporated Society of Artists and at the Royal Academy. He was a pupil, or perhaps an assistant, of Bernardo Bellotto, called Canaletto, when the latter was in London, and he imitated his style.

168–'90. St. Paul's Cathedral from the Temple Gardens.

9¼ by 14⅛.

JENKINS, Joseph John, R.W.S., F.S.A.

Born in London in 1811; was the son of an engraver whose profession he at first followed but subsequently abandoned for water-colour painting. Exhibited from 1829 to 1881, chiefly at the two Water Colour Societies. Became an Associate of the New Water Colour Society (now the Royal Institute) in 1842 and a Member in 1843, but resigned in 1847. Was elected an Associate of the Old Society in 1849 and a Member in 1850, held the post of Secretary from 1854 to 1864, and resigned his membership in 1884. Usually painted figures and landscapes. Was the first to introduce the system of private views at picture exhibitions. Collected materials for a history of the Old Society which was completed by J. L. Roget. Died in London on March 9th, 1885.

1033–'73. Shrimpers.

17¾ by 23½. *Ellison Gift.*

A.L. 5837. Ruined Chapel at St. Omer.

12⅜ by 8⅞. Signed. *In the Art Library.*

JOHNSON, Harry John, R.I.

Born in April, 1826, in Bath Row, Birmingham ; was the son of W. B. Johnson, an artist, and was a pupil of S. Lines and W. J. Müller. After studying at the Birmingham Society of Artists, he toured with Müller for several months in the Levant. From 1845 he exhibited foreign views at the Royal Academy ; he also contributed to the exhibitions of the Institute (now the Royal Institute), becoming an Associate in 1868 and a Member in 1870. He spent much time in Wales with David Cox. Died at The Holt, 12, Loudoun Road, St. John's Wood, on December 31st, 1884.

585–'70. JEDBURGH ABBEY.

20 by 12½. Signed, and dated 1846.

In circulation. Parsons Bequest.

629–'70. LINLITHGOW PALACE.

20¼ by 12¾. Signed, and dated 1846.

In circulation. Parsons Bequest.

81–'85. HOUSES AT LUCERNE.

19 by 13⅜. Pencil, touched with water-colour. Signed, and dated 1847. *In circulation.*

82–'85. VIEW ON THE CHICHESTER ROAD.

13¼ by 20¾. Signed, and dated 1877. *In circulation.*

83–'85. MOUNTAINOUS LANDSCAPE IN "SALVATOR ROSA'S COUNTRY."

13½ by 20½.

84–'85. TASSO'S OAK IN THE MONASTERY GARDEN OF SAN ONOFRIO, ROME.

7¼ by 10¼. Signed. *In circulation.*

D. 2281–'85. INTRA, ON THE LAGO MAGGIORE.

13 11/16 by 20¼. Dated 1847. *In the Art Library.*

D. 693–'89. LAKE SCENE.

10⅞ by 18⅝. Unfinished. *In the Art Library.*

The Art Library also contains six pencil drawings by Harry J. Johnson.

JOHNSTONE, William Borthwick, R.S.A.

Born at Edinburgh in 1804; was for several years a solicitor, but ultimately devoted himself to painting. Exhibited from 1836 at the Scottish Academy, of which he became an Associate in 1840 and a Member in 1848. He painted numerous historical works and some miniatures. Johnstone visited Italy about 1842–3. He was the first Curator of the National Gallery of Scotland, and he greatly enriched it during his term of office. He wrote some works on art subjects. Died at 3, Gloucester Place, Edinburgh, in 1868.

110–'92. LANDSCAPE, WITH PEASANT GIRL CARRYING A PITCHER.

6¾ by 4⅞.

JOINET, M.

A Frenchman who exhibited at the Royal Academy in 1804.

590–'92. A COUNTRY HOUSE.

8¾ by 12½. Signed, and dated 1807 (?).

JONES, Sir Edward Coley Burne-, Bart., A.R.A., R.W.S.

See **Burne-Jones.**

JONES, Owen.

An architect and ornamental designer, of Welsh descent, born in Thames Street, London, on February 15th, 1809. Was a pupil of Louis Vulliamy, the architect, for six years, and a student also at the Royal Academy, where he exhibited from 1831 to 1861. Travelled in France and Italy, studied Arabian architecture and ornament in Egypt and the Alhambra at Granada. Returning in 1836, he began a work on the Alhambra, but did not finish it till 1845. He supervised the decoration of the building for the Great Exhibition of 1851; in 1852 he undertook the same work for the Crystal Palace, and designed the Egyptian, Greek, Roman, and Alhambra Courts. He wrote "The Grammar of Ornament" and other works. Died in Argyll Place, Regent Street, London, on April 19th, 1874.

A.L. 8270. The Great Exhibition of 1851. Decoration of the Transept.

33½ by 25.

See also Simpson, William, R.I., No. 546–'97.

In the Art Library are Owen Jones's original drawings for "The Grammar of Ornament," and various designs by him for initial letters and mosaic pavements.

JONES, Sir Thomas Alfred, P.R.H.A.

Born in 1823 or 1824. After studying at the schools of the Royal Dublin Society and the Royal Hibernian Academy, he decided in 1849 to adopt art as his profession, and became a painter of portraits and figures. In 1861 he was elected a Member of the Royal Hibernian Academy, and was its President from 1870 till his death. He was actively interested in all art subjects, and was a member of the council of the Royal Hibernian Academy of Music. He exhibited at the Royal Academy from 1872 to 1879. Died on May 11th, 1893.

F. 66. Jonathan Swift, D.D. (1667–1745), author, Dean of St. Patrick's, Dublin.

Copy from an original crayon portrait, at that time in the possession of J. S. Le Fanu, the novelist.

16⅛ by 13½. *Forster Bequest.*

JOY, William and John Cantiloe.

Born at Yarmouth in 1803 and 1806 respectively; were known as "The Brothers Joy." The drawings attributed to them were usually their joint production. About 1832 they removed to Portsmouth, and were employed by the Government to draw the various craft used by fishermen. The brothers subsequently resided in London, Chichester, Putney, and again in London. William exhibited occasionally from 1823 to 1845; John appears only to have exhibited at Suffolk Street in 1826–7. John died in London in 1866; William died in the country in 1867.

109–'79. Shipping and Boats; King George IV. passing Great Ormsby, Yarmouth, on his Return from Edinburgh, 1822.

11½ by 18⅜.

JUTSUM, Henry.

Born inLondon in 1816. Exhibited at the Royal Academy (from 1836), the British Institution, Suffolk Street, and the New Water Colour Society. Became a pupil of James Stark in 1839, and devoted himself to landscape painting. Was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1843, but resigned in 1848 and afterwards painted almost exclusively in oils. Died at Hamilton Terrace, St. John's Wood, in 1869.

1087–'86. LANDSCAPE WITH COWS AND FIGURES, AND BRIDGE.
15⅛ by 26¼. Signed, and dated 1859.
Dixon Bequest (*Bethnal Green Museum*).

KAUFFMANN, Maria Anna Angelica Catharina, R.A.

Born at Coire, Switzerland, on October 30th, 1741; was the daughter of a Tyrolese painter; went in 1752 with her father to Italy, where she received much encouragement in portrait painting; accompanied the wife of the English ambassador at Venice to England in 1766; in the following year was deceived into a marriage with a valet, who passed himself off as his master, the Count de Horn; the impostor was, however, finally persuaded to take himself off to Germany. In 1768 she was nominated a foundation member of the Royal Academy. In 1781 she retired to Italy with her father and her second husband, Zucchi, a Venetian painter. Many of her works—chiefly portraits and classical subjects—were engraved. Besides painting easel pictures she decorated various houses in London and Dublin. Died at Rome on November 5th, 1807.

D. 740. ANGELICA AND MEDORO.—*Ariosto*, "Orlando Furioso," XIX., 36.
5 7/12 by 7⅙. *Dyce Bequest.*

D. 742. SEATED FIGURE OF FAME.
Circular, 3¾ diam. Pencil washed with bistre. *Dyce Bequest.*

D. 743. LANDSCAPE, WITH THREE MUSES.
8 7/12 by 10⅔. Indian ink and bistre, washed and heightened with white. *Dyce Bequest.*

The Art Library contains drawings in chalk, etc., by the above artist.

KAY, A.

477–'82. THE CASTLE AND TOWN OF INVERARAY.
9½ by 13. Sketch. Signed and dated 1813. *In circulation.*

478–'82. CRAIGMILLAR CASTLE, NEAR EDINBURGH.
7¾ by 10½. Sketch. Signed and dated 1813.

KEARNEY, William Henry. *See* page 409.

KEATE, George, F.R.S.

Born at Trowbridge in 1729. Was intended for the Bar, but became an amateur artist. Was a Member of the Incorporated Society of Artists; exhibited there from 1766, and at the Royal Academy from 1770 to 1789, the majority of his subjects being landscapes. In 1779 he published "Sketches from Nature in a journey to Margate." He resided for some years on the Continent. Died in 1797.

685–'77. Remains of an ancient Bridge over the Rhone at Avignon.

10¼ by 14½. Body-colour. Signed, and dated 1754.

KEELING, William Knight, R.I.

Born at Manchester in 1807; was apprenticed to a wood-engraver; went to London at an early age, to assist W. Bradley, the portrait painter; returned about 1835 and painted portraits and figure subjects in oils and water-colours; exhibited from 1840 to 1885, chiefly at the New Water Colour Society (now the Royal Institute) of which he became an Associate in 1840 and a Member in 1841. Keeling helped to found the Manchester Academy of Fine Arts, and was its President from 1864 to 1877. Died at Barton-on-Irwell, near Manchester, in 1886.

1129–'86. Water Carrier, Seville.

9⅜ by 6. *Dixon Bequest* (*Bethnal Green Museum*).

1149–'86. Spanish Muleteer.

18⅝ by 15. Signed, and dated 1862.
Dixon Bequest (*Bethnal Green Museum*).

KEENE, Charles Samuel.

Born on August 10th, 1823, at Hornsey; was a son of a solicitor of Furnival's Inn. He was educated at Ipswich, and in 1839 entered the office where his father, who died in 1838, had worked. Subsequently he was apprenticed to Messrs. Whymper, wood-engravers. He is best known for his contributions to *Punch*; they began in 1851 and from 1854 till his death were continuous. He also drew illustrations for sundry other publications. Keene excelled in depicting the life of the lower and middle classes. He was awarded a gold medal at the Paris Exhibition of 1889. Died on January 4th, 1891.

331–'95. The Discontented Pauper. *Punch*, Vol. 76, p. 13, 1879.

4⅞ by 4. Indian ink.

332–'95. A Puzzle. *Punch*, Vol. 70, p. 201, 1876.
4⅞ by 4. Indian ink.

C.A.I. 267. "Once Bit, Twice Shy." *Punch*, Vol. 68, p. 246, 1875.
7½ by 12. Pen. *Ionides Bequest.*

The Art Library also contains some pen and pencil drawings by Charles Keene, and a series of proofs on India paper of illustrations drawn by him for *Punch*, etc.

KEIGHTLEY, Miss Isabella.

See **Dickinson, Lowes Cato.**

KEMP, John.

Formerly master of the School of Art at Gloucester. Exhibited at the British Institution and elsewhere, 1868–76.

A.L. 5810. A Woody Bit, North Wales.
7⅛ by 10⅞. Signed, and dated 1867. *In the Art Library.*

KENNEDY.

639–'77. Interior of London Bridge Theatre.
4 by 5⅝. Early 19th century.

640–'77. Exterior of London Bridge Theatre.
5½ by 7¾. Early 19th century.

KENNEDY, John.

For some time master of the School of Art at Dundee.

A.L. 2091. Rumbling Bridge, near Dunkeld.
13 9/16 by 9 9/16. *In the Art Library.*

KETTLE, Sir Rupert A.

An amateur painter, born in 1817. Was articled to a Wolverhampton attorney, and became a barrister of the Middle Temple in 1845. From 1859 to 1892 he was a judge of the Worcestershire County Courts. He strongly advocated arbitration in trade disputes, and was knighted in 1880 for establishing a system of arbitration between employers and employed. He also published works on trade questions. Died in 1894.

358–'72. Shore at Towyn, Cardigan Bay.
20 by 28. *Given by the Painter.*

KING, Haynes, R.B.A.

Born in Barbados in 1831. Exhibited from 1855, chiefly with the Society of British Artists, of which he was elected a Member in 1864; contributed also to the exhibitions of the Royal Academy (from 1865) and the British Institution. Was killed on the Metropolitan Railway at Swiss Cottage Station, Finchley Road, London, on May 17th, 1904.

A.L. 5811. A Day Dream.

10⅝ by 7½. Signed, and dated 1867. *In the Art Library.*

KNIGHT, John Prescott, R.A.

Born at Stafford in 1803; was a son of Edward Knight, a comedian. He was for a time a merchant's clerk, but subsequently studied art under R. Sass and G. Clint, and from 1823 at the Royal Academy Schools. He exhibited frequently at the Royal Academy from 1824 to 1878, becoming an A.R.A. in 1836, Professor of Perspective to the Academy in 1839, a R.A. in 1844 and Secretary to the Academy in 1847. Works of his also appeared at the British Institution and Suffolk Street. Knight's subjects were usually portraits or genre; his best-known picture is perhaps the "Waterloo Banquet." Died in London in 1881.

165–'89. Rustic interior—Figures of an Old Man and Woman and a Girl.

10¼ by 9. Signed, and dated 1831.

KNIGHT, Joseph, R.I., R.E.

22–'78. Welsh Moorland.

19½ by 29½. Signed, and dated 1878.

LA CAVE, P.

Little is known of him. He was employed in teaching. His signature varies between "Le Cave" and "La Cave." He exhibited landscapes at the Royal Academy in 1801.

1271–'71. Landscape, with Horses at Plough, and Figures.

14⅛ by 17⅝. Signed, and dated 1806.

189–'74. Landscape, with Cottage and Postchaise.

5 by 7⅜. *In circulation.*

46–'78. LANDSCAPE WITH CATTLE.

5⅜ by 7⅞. Signed, and dated 1804. *In circulation.*

47–'78. LANDSCAPE WITH RUINED CASTLE AND FIGURES.

5½ by 7⅞. Signed.

316–'95. LANDSCAPE WITH FIGURES.

8⅜ by 14⅜.

LAMBERT, James, Jun.

Was a son of James Lambert (d. 1779), the landscape painter. Painted flowers, genre subjects, etc. Exhibited from 1769 to 1778 at the Free Society of Artists and Royal Academy.

D. 1985–'89. LEWES CASTLE.

Oval, 10½ by 7¾. Signed, and dated 1786. *In the Art Library.*

D. 111–'90. LEWES CASTLE GATE.

Oval, 17 by 14. Signed, and dated 1782. *In the Art Library.*

LAMONT, Thomas R., A.R.W.S.

A water-colour painter, resident for a time at Greenock and subsequently in London. He was elected an Associate of the Old Water Colour Society in 1866, and exhibited occasionally at the Royal Academy. Died in 1898.

847–'98. LE CHAGRIN DE L'AMOUR.

13⅜ by 13⅓. Signed, and dated (18)76.

LANDSEER, Charles, R.A.

Born in 1799, was a son of John Landseer, A.E., and an elder brother of Sir Edwin Landseer. After receiving some instruction in art from his father and B. R. Haydon, he became a student of the Royal Academy in 1816. He made many sketches in Portugal and South America. He was elected A.R.A. in 1837 and R.A. in 1845, and from 1851 to 1873 he was Keeper in the antique school of the Academy. Charles Landseer died in London on July 22nd, 1879, bequeathing 10,000*l.* to the Royal Academy for the foundation of scholarships.

169–'90. STUDY OF TREES AT LLANFAIRFECHAN, NORTH WALES.

10 by 14.

LANDSEER, Sir Edwin Henry, R.A.

Born on March 7th, 1802, at 33, Foley St. (then Queen Anne St. East), London; was the youngest son of John Landseer, A.E.; early displayed a talent for drawing animals, some of Nos. 48–56 having been executed when he was only 5 years old. He first exhibited at the Royal Academy at the age of 13, and entered its schools in 1816. In 1824 he accompanied Leslie on a tour through the Highlands of Scotland, and visited Sir Walter Scott. He was elected A.R.A. in 1826 and R.A. in 1831. He was knighted in 1850. In 1865, on the death of Sir C. L. Eastlake, he was offered the Presidentship of the Royal Academy, but he declined it. Many of his animal paintings have become popular through engravings and other reproductions. He was also a sculptor, and the lions at the base of the Nelson Monument in Trafalgar Square form his most conspicuous work; they were completed in 1867. Landseer died at 18, St. John's Wood Road, London, on October 1st, 1873, and was buried in St. Paul's Cathedral.

48 to 56. Early drawings of ANIMALS, 9 in one frame.

Various sizes. Pencil and water-colour. *Sheepshanks Gift.*

57. STAGS' HEADS AND DOG.

14 by 20. Chalk. *In circulation. Sheepshanks Gift.*

114 & 115. RECOLLECTIONS OF SIR WALTER AND LADY SCOTT, and other slight sketches.

$8\frac{3}{4}$ by $6\frac{3}{4}$ and $8\frac{1}{8}$ by $6\frac{1}{2}$. Pen and ink. No. 114 signed.

In circulation. Sheepshanks Gift.

584–'82. GORE HOUSE, KENSINGTON, BY MOONLIGHT.

Drawn by Landseer on a summer night in 1848, while conversing with Lady Blessington and Count D'Orsay.

8 by 11. Crayon. Signed, and dated 1848 (on the mount).

Jones Bequest.

F. 67. SIR WALTER SCOTT, BART. (1771–1832), novelist and poet.

Two pencil sketches (three heads).

Each $6\frac{1}{2}$ by $4\frac{1}{4}$. *Forster Bequest.*

F. 88. DAVID GILAT.

$2\frac{7}{8}$ by $1\frac{9}{16}$. Slight pencil sketch. *Forster Bequest.*

C.A.I. 112. THE MOTHERS.

Eight pen and sepia drawings of animals. These drawings were etched by Charles Lewis and published by E. Gambart and Co.

Each 3 by $4\frac{1}{2}$. All signed, and dated 1837. *Ionides Bequest.*

The Art Library contains three pen drawings and one chalk drawing by Landseer.

LANDSEER, George.

Born about 1834; was the son of Thomas Landseer, A.E., and a nephew of Charles and Edwin Landseer, Exhibited from 1850 to 1858 at the Royal Academy, British Institution, and Suffolk Street. Went to India in the fifties and painted Indian views and portraits of prominent natives. Died in London in 1878.

I. S. 41–'81. Thirty Pictures of Indian Subjects, including views at or near

Agra (The Taj Mahal)	Gulmarg	Mahableshwar
Benares	Hari Parbat	Marttand
Elephanta, Caves of	Koina Valley	Srinagar.

Various sizes. *Exhibited in the Indian Section of the Museum. Given by Mrs. George Landseer.*

LAPORTE, John.

Born in 1761. Exhibited at the Royal Academy (1779–1832), Suffolk Street, the British Institution, and the New Water Colour Society (now the Royal Institute). He was a teacher of drawing at the Military College, Addiscombe, and was much employed in private tuition. He published several works, such as "Sketches of Trees" (1798–1801), a "Drawing Book" (1800), etc. Died in London on July 8th, 1839.

1745–'71. Conway Castle.

16½ by 23. *William Smith Gift.*

193–'74. Buttermere, Cumberland.

8½ by 12. *In circulation.*

816–'77. Forest Scene with Cattle.

16¾ by 25. Body-colour. Signed, and dated 1790.

LAWSON, Cecil Gordon.

Born near Shrewsbury in 1849; was the fifth son of William Lawson, the portrait painter. Came to London in 1861. Commenced at an early age the study of nature, and was largely self-taught as an artist. Drew on wood for book illustrations; painted chiefly in oils. Exhibited at the Royal Academy from 1870 and at the Grosvenor Gallery from 1878. "The Minister's Garden" (1878) is considered one of Cecil Lawson's best achievements. He was regarded as one of the most promising artists of his time; but his career was cut short by his death at Chelsea on June 10th, 1882. He was buried at Haslemere.

D. 167–'07. In the Wharfedale, Yorkshire.

10½ by 15.

LEE.

A. L. 5855. Part of Old Bell Castle, Iver, near Drayton, Buckinghamshire.

11¾ by 9⅛. Dated 1839. *In the Art Library.*

LEE, Frederick Richard, R.A.

Born at Barnstaple in 1798. He entered the army and went through a campaign in the Netherlands, but being obliged by ill health to quit the service, he took to painting; his subjects were usually landscapes, but he also executed some pictures of still life. He entered the Royal Academy Schools in 1818, exhibited from 1822 to 1870 at the British Institution, Royal Academy, and Suffolk Street, and became A.R.A. in 1834, R.A. in 1838, and Honorary Retired Academician in 1871. Latterly he sometimes painted in conjunction with T. Sidney Cooper, R.A. Died at Vleesch Bank, Herman Station, in the division of Malmsey, South Africa, on June 5th, 1879.

647. Wood Scene.

The Art Library contains a copy of this drawing.

14⅜ by 10⅜. Dated 1832 (on the back). *In circulation.*

2993–'76. On the River Lochay, Perthshire.

10½ by 15. Signed. *William Smith Bequest.*

LEE, William.

Born in 1810; exhibited occasionally at the Royal Academy and at Suffolk Street and the New Water Colour Society; became an Associate of the last-named society (now the Royal Institute) in 1845 and a Member in 1848; usually painted French and English figure subjects; was for many years connected with the Langham School. Died in London on January 22nd, 1865.

1008–'73. French Fisherwomen.

15¾ by 13¼. Signed, and dated 1855. *In circulation.*

LEECH, John.

Born in London on August 29th, 1817; was educated at Charterhouse; received but few lessons in art. At the age of 14 he began studying at St. Bartholomew's Hospital, with a view to becoming a surgeon, but after some years he

abandoned the idea of entering that profession. Leech was famous for his drawings and caricatures; his first published work appeared in 1835; between 1841 and the date of his death he made over 3,000 drawings for *Punch*; in 1843 he illustrated Dickens' "Christmas Carol." He drew almost exclusively in pencil. His health broke down under the strain of over-work, and he died in October, 1864, at 6, The Terrace, Kensington, and was buried at Kensal Green.

A collection of sixty-eight pencil drawings, chiefly executed for *Punch*, purchased by a Committee and presented to the Museum.

The Art Library also contains numerous pencil drawings by Leech, and one is in the Forster Collection.

LEGROS, Alphonse, R.E.

98–'86. Woodcutters Felling a Tree.
30 by 49. Signed. *In circulation.*

C.A.I. 25. Canal with a Boat.
30¾ by 50½. Signed. *Ionides Bequest.*

C.A.I. 26. Canal with a Fisherman.
30¾ by 50½. Signed. *Ionides Bequest.*

C.A.I. 29. A Priest Praying.
20⅜ by 14⅜. Distemper. Signed. *Ionides Bequest.*

C.A.I. 39. Sir Edward Coley Burne-Jones, Bart., R.W.S. (1833–1898), painter.
12⅞ by 8⅞. Signed. Monochrome. *Ionides Bequest.*

C.A.I. 40. Head of a Man.
19⅜ by 14⅛. Sepia and chalk. *Ionides Bequest.*

C.A.I. 44. The Baptism.
A sketch for etching No. 215, also in the Ionides Collection.
14 by 10¾. Monochrome. *Ionides Bequest.*

C.A.I. 45. Portrait of a Man.
16⅛ by 12⅞. *Ionides Bequest.*

C.A.I. 1104. A Monk Playing an Organ.
See etching No. 212 in the Ionides Collection.
9 by 8¼. Monochrome. *Ionides Bequest.*

C.A.I. 1117. Old Man seated.
11⅛ by 7 15/16. Monochrome. Signed. *Ionides Bequest.*

C.A.I. 1121. HEAD OF A YOUNG MAN.
$7\frac{3}{16}$ by $7\frac{5}{16}$. Monochrome. *Ionides Bequest.*

C.A.I. 1123. HEAD OF AN OLD MAN.
15 by $11\frac{1}{4}$. *Ionides Bequest.*

The Ionides Collection also contains 42 drawings in pencil, chalk, etc., by Alphonse Legros. For details see the catalogue of the Ionides Collection.

LEIGHTON of Stretton, Lord, P.R.A., R.W.S.

Frederic Leighton was born at Scarborough in 1830; was the son of a doctor; received a liberal education abroad; learnt drawing from Signor F. Meli at Rome, attended the Academy at Florence, and studied at Frankfort under Johann E. Steinle. After spending some time at Brussels and Paris and re-visiting Steinle, he began about 1852 to work independently. He spent the next three years at Rome. His picture of "Cimabue's Madonna carried in procession through the streets of Florence" appeared at the Royal Academy in 1855. In 1859 Leighton settled in London; but he frequently travelled abroad, in the East and elsewhere. He was elected A.R.A. in 1864, R.A. in 1868, and President of the Royal Academy in 1878; in 1888 he became a Member of the Old Water Colour Society. Among his pictures may be mentioned "Hercules wrestling with Death" (1871), "Daphnephoria" (1876), and "Captive Andromache" (1888). His last painting was his unfinished "Clytie." His frescoes, "Industrial Art as applied to Peace and War," fill two large lunettes in the Museum. Leighton also executed book illustrations and some masterpieces of sculpture. He was an honorary member of many of the leading European academies of fine arts. Died on January 25th, 1896, and was buried in St. Paul's Cathedral.

1071–'84, 724 to 736–'96, 738 to 740–'96, 742 to 756–'96, 758 to 778–'96, A. L. 9053, A. L. 9055. STUDIES AND DRAWINGS.
Various sizes. Chalk, pencil, water colour, etc. Some signed and dated. A few *in the Art Library*, the rest *in circulation.*

425–'97. THE PLAGUE IN FLORENCE—project for a picture.
$4\frac{3}{4}$ by $7\frac{1}{8}$. Executed about 1851.

See also BURGES, WILLIAM, A.R.A.

LEITCH, Richard P.

Exhibited occasionally at the Royal Academy, 1844–60, and at Suffolk Street till 1862.

A. L. 5838. HADDON HALL.
$10\frac{1}{4}$ $7\frac{1}{4}$. *In the Art Library.*

A. L. 5839. LANDSCAPE, WITH STREAM AND CATTLE.
9 by 13½. *In circulation.*

A. L. 5849. LANDSCAPE WITH A WEIR.
13⅜ by 17⅜. *In the Art Library.*

D. 465–'87. THE PYRAMIDS.
5¾ by 9½. *In the Art Library.*

D. 476–'87. VIEW OF LUXOR, EGYPT.
10 by 14¾. *In the Art Library.*

The Art Library also contains some water colour drawings by R. P. Leitch, of ruins, mills, etc., and some pencil drawings of scenes on the Rhine.

LEITCH, William Leighton.

Born at Glasgow on November 22nd, 1804; was the son of a manufacturer; was educated at a private school, and subsequently at the Highland Society School. As a boy he showed great ability for drawing. He was placed in a lawyer's office, but soon left it and obtained employment with a decorator and sign-painter. About 1824 he became scene-painter at the Glasgow Theatre Royal and soon afterwards came to London, where he associated with Clarkson Stanfield and David Roberts. He then went to Italy and after studying there for five years, returned to London and contributed to the exhibitions of the Royal Academy (1833–61) and other societies. He became an Associate and a Member of the New Water Colour Society (now the Royal Institute) in 1862, and was for many years its Vice-President. He was teacher of water colour painting to Queen Victoria and other members of the Royal Family. Died at 124, Alexandra Road, St. John's Wood, on April 25th, 1883.

530. SCENE IN THE HIGHLANDS.
17⅞ by 25⅞. Dated 1857. *Ellison Gift.*

2994–'76. HEAD OF LAKE COMO.
8 by 6¼. Signed, and dated 1835. *William Smith Bequest.*

76–'81. THE WALLS OF THE COLOSSEUM, ROME.
18¾ by 12½. Dated 1837. *In circulation.*

194–'83. BALMORAL CASTLE AND THE SURROUNDING COUNTRY.
8¾ by 13¾. *In circulation.*

1091–'86. Town and Castle of Dumbarton from the Leven.
10⅜ by 16½. Signed.
Dixon Bequest (*Bethnal Green Museum*).

1111–'86. Landscape, Evening.
9¼ by 13⅝. Signed, and dated 1859.
Dixon Bequest (*Bethnal Green Museum*).

1189–'86. Moel-y-Gest, North Wales, with Figures and Cattle.
13 by 20½. Signed, and dated 1859.
Dixon Bequest (*Bethnal Green Museum*).

1715–'00. Sunset on Loch Awe.
3¾ by 6. Signed, and dated 1870. *Ashbee Bequest.*

1770–'00. The Peat Cutters.
12 by 18⅜. *Ashbee Bequest.*

1802–'00. Landscape, with Road, Cart and Figures.
9½ by 13¾. Signed, and dated 1857.
In circulation. Ashbee Bequest.

981–'01. A Saw-pit at Houston.
9⅝ by 13⅞. Signed, and dated 1847.

D. 459–'87. Coast Scene.
6⅓ by 9⅝. *In the Art Library.*

LELY, Sir Peter.

Born at Soest, Westphalia, in 1617 or 1618; was the son of a captain of infantry; studied art under De Grebber at Haarlem. Lely came to England in 1641 and at first painted landscapes with historical figures; then he took to portrait painting in the style of Van Dyck. He acquired a large practice and executed portraits of Charles I., Cromwell, Charles II., and other distinguished persons. His set of "Beauties" is at Hampton Court. Charles II. created him a baronet. From 1662 Lely resided at the Piazza, Covent Garden. He was seized with apoplexy while painting the portrait of the Duchess of Somerset, and died on November 30th, 1680; he was buried in St. Paul's, Covent Garden.

3006–'76. Head of a Young Boy.
12 by 8¾. Crayons. *William Smith Bequest.*

The Dyce Collection and the Art Library each contain a chalk drawing by Lely.

LENS, Bernard.

Born in London in 1682; was a son and pupil of an engraver of the same name. Became well-known as a miniature painter; also executed water-colour copies after old masters and produced some etchings and mezzotints. Was enameller and miniature painter to George I. and George II., and drawing-master at Christ's Hospital. Lens was one of the first to paint miniatures on ivory. Died at Knightsbridge on December 30th, 1740.

627–'82. Sarah Churchill (*née* Jennings) (1660–1744), Duchess of Marlborough.

Full-length portrait.

16 by 10½. Signed, and dated 1720. *Jones Bequest.*

See also the Catalogue of Miniatures.

LESLIE, Charles Robert, R.A.

Born of American parents at Clerkenwell in 1794; left England in 1799 for America, where he was educated. He returned to England in 1811, and studied art under West and Washington Allston; he also became a student of the Royal Academy in 1813. He exhibited at the Royal Academy from the latter year, was elected A.R.A. in 1821 and R.A. in 1826, taught drawing at the West Point Military Academy, U.S.A., in 1833, and was Professor of Painting at the Royal Academy from 1847 to 1852. His reputation rests on humorous genre subjects in oils derived from standard authors. He wrote a "Handbook for Young Painters," a "Life of Constable" and a "Life of Sir Joshua Reynolds." Died in Abercorn Place, St. John's Wood, on May 5th, 1859.

58. Don Quixote and the Showman's Lion.—*Cervantes*, "Don Quixote," Part II., Chapter 17.

12 by 16⅜. Tinted sketch. *In circulation. Sheepshanks Gift.*

59. Mrs. Grizzle asks Commodore Trunnion's permission to pluck three hairs from his chin.—*Smollett*, "Peregrine Pickle," Chapter 6.

12 by 17½. Tinted sketch. *In circulation. Sheepshanks Gift.*

118. A Mother Teaching her Child.

8¼ by 6¼. Pen and ink.

In circulation. Sheepshanks Gift.

The Art Library contains two studies in ink for pictures, by C. R. Leslie.

LEWIS, Frederick Christian.

Born in London on March 14th, 1779 ; was apprenticed to Stadler, a German engraver in London ; studied at the Royal Academy. Was employed in making stipple engravings after chalk portraits by Sir Thomas Lawrence ; these engravings show great delicacy and refinement. Lewis was appointed engraver to Princess Charlotte, Leopold I. of Belgium, George IV., William IV., and Queen Victoria. He published engravings from some of his own sketches. He frequently exhibited landscapes both in oil and water colours at the Royal Academy (1802–53), British Institution, Society of British Artists and Old Water Colour Society. Died at Enfield on December 18th, 1856.

40–'78. View at Cheshunt, Hertfordshire.
$7\frac{1}{2}$ by $11\frac{3}{4}$. Painted about 1815.

41–'78. View at Cheshunt, Hertfordshire.
$7\frac{1}{2}$ by $13\frac{3}{4}$. Painted about 1815. *In circulation.*

42–'78. Forty Hill, Enfield.
$10\frac{1}{2}$ by $9\frac{1}{2}$. Painted about 1815. *In circulation.*

43–'78. View at Enfield.
9 by 12. Painted about 1815. *In circulation.*

167–'85. Hilly and Wooded Landscape.
9 by $14\frac{1}{2}$.

D. 968. Oxford—View across the River.
$7\frac{5}{12}$ by $17\frac{1}{6}$. *Dyce Bequest.*

D. 969. Oxford, from a Suburb.
$7\frac{1}{3}$ by $16\frac{5}{12}$. *Dyce Bequest.*

D. 970. Berry Pomeroy Castle.
$8\frac{1}{3}$ by $17\frac{1}{6}$. *Dyce Bequest.*

D. 971. Berry Pomeroy Castle.
$8\frac{2}{3}$ by $15\frac{2}{3}$. *Dyce Bequest.*

D. 972. Berry Pomeroy Castle.
$7\frac{7}{12}$ by $11\frac{2}{3}$. *Dyce Bequest.*

A.L. 9308. Sketchbook of 92 pages, containing sketches of landscapes, figures, etc., in sepia and pencil. *Attributed to* F. C. Lewis.

In the Art Library.

LEWIS, John Frederick, R.A.

Born in 1805 ; was the eldest son of F. C. Lewis, the painter and engraver. Painted at first in oils, beginning with animals ; exhibited at the British Institution at fifteen years of age, and at the Royal Academy at sixteen. He turned early to water-colour painting and was elected an Associate of the Old Water Colour Society in 1827, a Member in 1829, and President in 1855 on the death of Copley Fielding. He left the Old Society in 1858, and became A.R.A. in 1859, R.A. in 1865, and Honorary Retired Academician in 1876. He lived at various times abroad, and produced many pictures of Eastern and other foreign countries. Died in 1876 at Walton-on-Thames, where there is a brass in the church to his memory.

531. STUDY OF A FOX.
7⅜ by 10⅜. *Ellison Gift.*

532. A HALT IN THE DESERT.
14½ by 19⅝. Dated 1855. *Ellison Gift.*

565. PEASANTS OF THE BLACK FOREST.
10⅜ by 7¼.

158 to 158*e*–'70. VENETIAN BOATMEN, ETC.
Various sizes. Painted about 1840–50.
Nos. 158*b*, 158*c*, 158*e*, are *in circulation.*

620–'70. INTERIOR OF A STUDIO.
12½ by 9¾. Signed. *In circulation. Parsons Bequest.*

715–'77. CAMELS, WEST THEBES, EGYPT.
14⅝ by 21. Signed, and dated 1850. *In circulation.*

716–'77. SLAVE MARKET IN THE EAST.
14¼ by 21¼. *In circulation.*

717–'77. RECESS IN A CHAMBER OF A HOUSE, CAIRO.
15 by 21⅝. Signed. *In the Oriental Section.*

718–'77. INTERIOR OF THE TOMB OF SULTAN BAJAZET, CONSTANTINOPLE.
12¾ by 18½.

68–'90. INTERIOR OF A SCHOOL, CAIRO.
13 by 17⅜.

642–'93. THE ENTRANCE TO THE TÜRBEH OR TOMB OF THE SULTAN BAJAZET AT CONSTANTINOPLE.
20¼ by 14. *In circulation.*

679–'93. LIFE IN THE HAREM, CAIRO.

23⅞ by 18¾. Signed, and dated 1858. *In circulation.*

287–'98. COURTYARD OF THE PAINTER'S HOUSE, CAIRO.

20⅞ by 14¼. *In the Oriental Section.*

A.L. 2230. STUDY OF A DEAD LAPWING.

9⅞ by 14⅛. Dated 1826. *In the Art Library.*

27305. FREDERICK CHRISTIAN LEWIS (1779–1856), engraver.

The Art Library contains an etching (E. 4304–'07) of this drawing by Charles G. Lewis; the etching is dated 1834.

7⅞ by 6⅛. Pencil. *Given by Mr. Charles George Lewis.*

LEWIS, J. Hardwicke.

562–'91. THE PET LAMB.

26 by 39⅓. Signed. *In circulation. Given by Mrs. E. Dean.*

LEWIS, Lennard.

1211–'86. CAUDEBEC, ON THE SEINE.

29¾ by 20¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

LEWIS, William.

An amateur painter, brother of Frederick Christian Lewis; usually painted landscapes; exhibited at the Royal Academy from 1804 to 1838, and also at the British Institution, New Water Colour Society (now the Royal Institute) and Suffolk Street.

1203–'72. RABY CASTLE.

8⅜ by 12¼. *In circulation.*

LINDSAY, Thomas.

A landscape painter in water colours, whose speciality was Welsh scenery. He was born in London about 1793, and worked first at Bow Road, Mile End, and then at Greenwich. In 1833 he was elected a Member of the New Water Colour Society (now the Royal Institute) where 347 of his works appeared. He also exhibited at the British Institution. He spent the later years of his life at Cusop, Hay, near Brecon, where he died on January 23rd, 1861.

1519–'69. TRAETH MAWR, NORTH WALES.

7 by 10. *In circulation. Townshend Bequest.*

LINES, H. H.

Exhibited from 1818 to 1846 at the Royal Academy, British Institution and Suffolk Street. His works were mostly landscapes. He appears to have resided for a time at Birmingham and to have died in 1888.

325–'89. Landscape and Cottages with Sawpit, Tedstone, Herefordshire.

14½ by 21¼. Signed, and dated 1857.

The Art Library contains two pencil drawings by H. H. Lines.

LINES, Samuel Restell, jun.

Born at Birmingham on January 15th, 1804; was the third son of Samuel Lines, an able art teacher. He produced skilful etchings and lithographs of trees, and executed water colour drawings of interiors and exteriors of Haddon Hall and old houses at Stratford-on-Avon, Coventry, etc. He exhibited at Suffolk Street and the New Water Colour Society (now the Royal Institute). Died at Birmingham on November 9th, 1833.

22–'72. The Daïs and Dining Table, Haddon Hall.

21⅜ by 14½. Signed, and dated 1833.

The Art Library contains a pencil drawing by Samuel R. Lines.

LINNELL, John.

Born at Bloomsbury in 1792. After studying under John Varley, with Mulready as a fellow-pupil, he entered the schools of the Royal Academy in 1805. He exhibited from 1807 to 1881 at the Royal Academy, British Institution and Old Water Colour Society, and won a prize of fifty guineas at the British Institution in 1809; he became a Member of the Old Society in 1812 but resigned in 1820. In early life he executed miniatures on ivory and painted the portraits of many eminent contemporaries, some of which he also engraved. Later on he became famous as a landscape painter, chiefly in oil. Died at Redhill, Surrey, on January 20th, 1882, and was buried in Reigate Cemetery.

129–'82. Landscape, with Trees and Water in the Foreground.

4½ by 6. *In circulation.*

107–'85. LANDSCAPE, WITH HORSEMEN FORDING A STREAM.
$7\frac{3}{4}$ by $10\frac{3}{4}$. Signed, and dated 1814.

136–'92. COLLECTING THE FLOCK.
$10\frac{1}{4}$ by $13\frac{1}{4}$. Signed, and dated 1862.

LINTON, Sir James Dromgole, R.I.

415–'91. THE STUDENT.
$16\frac{3}{8}$ by $13\frac{3}{4}$. Signed, and dated (18)77.
In circulation. Prescott Hewett Gift.

416–'91. THE RELIQUARY—an old man exhibiting a group of the Virgin and Child to Spanish soldiers.
$12\frac{1}{3}$ by $16\frac{3}{8}$. Signed, and dated (18)77.
In circulation. Prescott Hewett Gift.

27–'00. THE MANDOLIN.
$17\frac{1}{2}$ by $11\frac{1}{2}$. *Given by Mr. James Orrock, R.I.*

28–'00. WALLFLOWERS.
$17\frac{1}{2}$ by $11\frac{3}{4}$. Signed, and dated 1880.
Given by Mr. James Orrock, R.I.

29–'00. PRISCILLA.
$14\frac{1}{2}$ by $10\frac{3}{4}$. Signed, and dated 1883.
Given by Mr. James Orrock, R.I.

1734–'00. JAMES HAMILTON OF BOTHWELLHAUGH.
Compare G. Cattermole, Nos. 503 and 1434–'69.
$18\frac{5}{8}$ by $13\frac{3}{8}$. Signed, and dated 1889.
In circulation. Ashbee Bequest.

1739–'00. CONTEMPLATION—A lady seated at a table.
$13\frac{1}{4}$ by $9\frac{1}{8}$. Signed. *Ashbee Bequest.*

LINTON, J. W. R.

1812–'00. LANDSCAPE.
$8\frac{1}{2}$ by $12\frac{3}{8}$. Signed. *In circulation. Ashbee Bequest.*

LIOTARD, Jean Étienne.

Born at Geneva on December 22nd, 1702. Though intended for a mercantile career, he devoted his attention to art, and executed miniatures and chalk and pastel portraits. In 1723 he went to Paris and studied under J. B. Massé and

F. Lemoyne. He travelled much, accompanied the French Ambassador to Naples, spent a considerable time at Constantinople, and visited Austria and Holland; he also came twice to England and exhibited at the Royal Academy in 1773 and 1774. He returned to Switzerland, and died at Geneva on June 12th, 1789.

187. A Turk, seated.
$6\frac{3}{4}$ by $7\frac{3}{8}$. Coloured chalk.

500. Profile Portrait, said to be of Sir Everard Fawkener (1684–1758), Ambassador to the Porte.
$29\frac{1}{2}$ by $23\frac{1}{2}$. Crayon.

LIVERSEEGE, Henry.

Born at Manchester in 1803; was weak from his birth; his father neglected him, but he was educated by an uncle. In 1827 he went to London, where he exhibited at the Royal Academy (1828–31), the British Institution and Suffolk Street. He was fond of drawing imaginary portraits of characters from Shakespeare and Scott; he also painted genre scenes, and excelled both in serious and humorous subjects. He died at Manchester in 1832. Many of his works were published in mezzotint in 1832–5 under the title of "Recollections of Liverseege."

101–'94. Brigands at a Table in a Cave.
$12\frac{5}{8}$ by $9\frac{1}{8}$. Signed, and dated 1831.
Given by Mr. J. E. Taylor.

LLOYD, Mrs. Hugh, R.A., *see* **Moser, Miss Mary, R.A.**

LOCKE, William.

An amateur painter, born in 1767, a son of William Locke (1732–1810), a collector of art objects and also an amateur artist. He was a pupil and friend of Henry Fuseli, who dedicated to him his lectures on painting. Locke sold his estate at Norbury in 1819, which he had inherited from his father, and afterwards lived principally at Paris and Rome. He died in 1847, and was buried at Mickleham.

His son, a captain in the Life Guards, who was drowned in the lake of Como on September 15th, 1832, was also an amateur artist.

166–'90. Gamblers Disputing.
At the back is inscribed :—"Wm. Lock (*sic*) fect. at about the age of 18. Given to me by his brother Mr. Geo. Lock, 1788."
$7\frac{3}{8}$ by $10\frac{3}{8}$. Ink, with light washes of colour.

LOCKER, Edward Hawke.

An amateur painter, born in 1777; was the son of William Locker, a captain in the Navy; received his education at Eton. Entered the Navy Pay Office in 1795; acted as civil secretary to Sir Edward Pellew from 1804 to 1814; became secretary to Greenwich Hospital in 1819; was joint-editor of *The Plain Englishman* from 1820 to 1823; established a gallery of naval pictures at Greenwich in 1823; published "Views in Spain" in 1824; held the post of Civil Commissioner from 1824 to 1844. Died in 1849.

335–'72. TITCHFIELD HOUSE, NEAR FAREHAM, HANTS.
$8\frac{5}{8}$ by $6\frac{1}{8}$. Dated at back, 1803.

167–'90. STABLES, TITCHFIELD HOUSE.
$6\frac{3}{4}$ by 10. Signed at back, and dated 1803.

LONGCROFT, Thomas.

654. THE TAJ MAHAL, ON THE RIVER JUMNA AT AGRA.
$25\frac{3}{4}$ by $18\frac{1}{2}$. Painted in 1786. *Given by Miss Elizabeth Twining.*

655. PLACE OF WORSHIP BUILT BY THE NAWAB OF ROHILCUND, south of Rampoor.
$21\frac{7}{8}$ by $12\frac{3}{4}$. Indian ink. *Given by Miss Elizabeth Twining.*

A.L. 4943. BEGUM MUSJID AT AUMELLAH, IN ROHILCUND.
$12\frac{5}{8}$ by $21\frac{3}{4}$. Wash.
In circulation. *Given by Miss Elizabeth Twining.*

A.L. 4944. PALACE AT LAHORE.
$16\frac{5}{8}$ by 24. *In circulation.* *Given by Miss Elizabeth Twining.*

LOUND, Thomas.

Born in 1802; was engaged in the brewing trade at Norwich, but was also an amateur painter of landscape, both in oils and in water-colours; became a Member of the Norwich Society in his eighteenth year. His favourite subject was the scenery of Norfolk, especially of the coast. He exhibited at Norwich from 1820 to 1833, at the Royal Academy from 1846 to 1855, and also at the British Institution. Died at Norwich on February 18th, 1861.

192–'74. FRAMLINGHAM CASTLE, SUFFOLK.
$9\frac{1}{8}$ by $12\frac{1}{4}$.

LOWRY, Miss Matilda.

Exhibited at the Royal Academy in 1808 and 1809.

171–'90. RUINS OF CROWLAND ABBEY, LINCOLNSHIRE.
$9\frac{1}{2}$ by $11\frac{1}{2}$. Signed, and dated 1810.

LUNDGREN, Egron Sillif.

Born in Sweden in 1815; studied under L. Cogniet at Paris; travelled in Italy and Spain, and came in 1853 to London. In 1857 he accompanied Lord Clyde to India, and executed a number of portraits and sketches for Queen Victoria. In 1861 he visited Egypt. In 1864 he became an Associate of the Old Water Colour Society and in 1865 a Member. He was knighted by the King of Sweden. Died at Stockholm in 1875.

1253–'86. HEAD OF AN EGYPTIAN GIRL.

$8\frac{3}{8}$ by $6\frac{3}{8}$. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

LUNTLEY, James.

Exhibited at the Royal Academy, 1852–8, and at the British Institution.

623–'01. GIUSEPPE GARIBALDI (1807–1882), Italian patriot.

$27\frac{1}{2}$ by $20\frac{3}{4}$. Pastel. Signed, and dated 1864.

Given by Sir E. Durning-Lawrence, Bart. (*Bethnal Green Museum*).

MACCALLUM, Andrew.

Born at Nottingham; studied art at Paris and in Italy; became Master of the Manchester School of Art. He toured in Italy in 1854–7 for the Department of Science and Art, and some of the drawings he then made were utilised in the decoration of the Victoria and Albert Museum. MacCallum generally worked in oil and chose landscape subjects for his pictures; he exhibited at the Royal Academy (1850–86), British Institution, Grosvenor Gallery and Suffolk Street. Died on January 22nd, 1902, at Holland House Studios.

348. STUDY OF BEECHES AT EPPING.

$9\frac{1}{2}$ by $13\frac{1}{2}$. Signed, and dated 1858. *In circulation.*

349. OLD OAK AT WINDSOR.

9 by $13\frac{1}{4}$. *In circulation.*

McCLOY, Samuel.

For some time Master of the School of Art at Waterford. Exhibited from 1859 to 1891 at the Royal Academy, Suffolk Street and the Institute (now the Royal Institute).

572. Study of Black Grapes.
9⅞ by 13¾. Signed. *In circulation.*

A.L. 2093. Study of White Grapes.
9⅞ by 13¾. Signed. *In the Art Library.*

MACINTOSH, John M., R.B.A.

1782–'00. On the Enborne, Berkshire.
18⅜ by 14⅜. Signed. *Ashbee Bequest.*

MACKENZIE, Frederick.

Born in 1787 ; was a pupil of John A. Repton, an architect, and was early employed by John Britton. Exhibited at the Royal Academy in 1804 ; contributed frequently to the exhibitions of the Old Water Colour Society, of which he was elected a Member in 1813 ; retired about four years later, but was successively re-elected as Associate and Member in 1822 ; subsequently he became Treasurer of the Society, and held that post till his death. Mackenzie's pictures of Gothic ecclesiastical buildings were highly esteemed for accurate drawing, perspective, and rich colouring. He also published numerous engravings. Died on April 25th, 1854.

533. Thornton Abbey, Lincolnshire.
10¼ by 14⅜. *Ellison Gift.*

534. Lincoln Cathedral, from the Cloisters.
15¾ by 12. *Ellison Gift.*

1034–'73. Lincoln Cathedral, from the North-West.
30½ by 40¾. Signed. *Ellison Gift.*

40–'87. Interior of Mr. Angerstein's Gallery in Pall Mall, showing the 38 pictures purchased from him by the Government for £57,000 in 1824, which formed the nucleus of the National Gallery.
18¼ by 24½.

81–'90. South Doorway, Malmesbury Abbey Church.
16 by 19. *In circulation.*

The Art Library contains four pencil and sepia drawings by Frederick Mackenzie.

MACKINNON, W.

115–'73. LAUSANNE, SWITZERLAND.

15⅜ by 22¾. Signed, and dated 1798.

MACLISE, Daniel, R.A.

Born at Cork in 1806. As a boy he attended the Cork School of Art, and was brought into notice by a sketch he made of Sir Walter Scott when the latter was visiting the town in 1825 (*see* No. F. 82). He came to London in July, 1827, entered the schools of the Royal Academy in 1828, and won silver and gold medals there. He first exhibited at the Royal Academy in 1829 ; in 1835 he was elected A.R.A., and in 1840 he became a full member. For the Houses of Parliament he executed four paintings, "The Spirit of Chivalry" and "The Spirit of Justice," "The Death of Nelson" and "Meeting of Wellington and Blücher after Waterloo." In 1866 he declined the Presidency of the Royal Academy. He illustrated Moore's "Irish Melodies" and other books. Died at 4, Cheyne Walk, Chelsea, on April 25th, 1870, and was buried at Kensal Green.

DRAWING FOR FELIX SUMMERLY'S ART MANUFACTURES, reproduced as a bracelet, 1848.

Pencil. *Sir Henry Cole Bequest.*

F. 69. JOHN FORSTER (1812–1876), historian and biographer, who bequeathed his library and art collection to the Museum.

Two pen and ink sketches.

3 by 4 and 4¾ by 3⅞. Signed, and dated 1840.

Forster Bequest.

F. 70. LAMAN BLANCHARD (1804–1845), author.

5¼ by 4½. Pencil. *Forster Bequest.*

F. 71. THOMAS CAMPBELL (1777–1844), poet. "Sketched from life, 1833."

9⅛ by 6⅞. *Forster Bequest.*

F. 72. CAXTON'S PRINTING PRESS.

5⅜ by 8⅜. Pencil.

SCENE FROM "THE VICAR OF WAKEFIELD," Chap 12.—Moses brings home from market the gross of green spectacles.—*Goldsmith.*

6½ by 8. Pencil. *Forster Bequest.*

F. 73. EYRE EVANS CROWE (1799–1868), historian.

9¾ by 7¾. *Forster Bequest.*

F. 74. CHARLES DICKENS (1812–1870), novelist, reading "THE CHIMES" to his friends in John Forster's chambers, 58, Lincoln's Inn Fields, December 2nd, 1844.

"The reader . . . may be assured . . . that in the grave attention of Carlyle, the eager interest of Stanfield and Maclise, the keen look of poor Laman Blanchard, Fox's rapt solemnity, Jerrold's skyward gaze, and the tears of Harness and Dyce, the characteristic points of the scene are sufficiently rendered."

Forster, *Life of Charles Dickens* (Vol. II., p. 149, ed. 1873).

An engraving of this drawing by C. H. Jeens appeared in the first edition of the above work.

4¼ by 6⅞. Pencil. *Forster Bequest.*

F. 75. (1). ILLUSTRATION FOR DICKENS'S "CHIMES." The Spirits of the Bells.

"He saw the tower . . . swarming with dwarf phantoms, spirits, elfin creatures of the Bells. He saw them leaping, flying, dropping, pouring from the Bells without a pause."

Dickens, *The Chimes* (Third Quarter).

Engraved by F. P. Becker as the frontispiece to the first edition (1845) of *The Chimes.*

6¼ by 4. Pencil. *Forster Bequest.*

(2). ILLUSTRATION FOR DICKENS'S "CHIMES."

Engraved by F. P. Becker, as the title page of the first edition (1845) of *The Chimes.*

6¼ by 3¾. Pencil. *Forster Bequest.*

F. 76. CHARLES DICKENS (1812–1870), novelist; his wife (*née* CATHERINE THOMSON HOGARTH) (d. 1879), and his wife's sister, MISS GEORGINA HOGARTH.

Engraved by C. H. Jeens in Forster's *Life of Charles Dickens.*

7⅛ by 5. Pencil. Drawn in 1842. *Forster Bequest.*

F. 77. EDWARD THE FIRST presenting his infant son (the first Prince of Wales) to the Welsh people.

11⅝ by 19. Pencil. *Forster Bequest.*

F. 78. "THE CLUB" IN GERRARD STREET; Garrick's coachman at the door.

Engraved as a frontispiece to Book IV. of Forster's *Life of Oliver Goldsmith.* 1st Ed. (1848), p. 451.

5½ by 3⅝. Pencil. *Forster Bequest.*

F. 79. CHARLES LANDSEER (1799–1879), R.A., painter.

6⅝ by 4¾. Pencil. *Forster Bequest.*

F. 80. THE REV. FRANCIS MAHONY (1804–1866), "Father Prout"; scholar, journalist, and humourist.

8⅝ by 6¼. Pencil. *Forster Bequest.*

F. 81. Début in London of Nicolo Paganini (1784–1840), Italian violinist.

14⅛ by 10¾. Pencil. *Forster Bequest.*

F. 82. Sir Walter Scott, Bart. (1771–1832), novelist and poet.

This drawing, executed by Maclise at Cork, in 1825, first brought him into notice. The Forster Collection also contains a lithograph after it.

7⅛ by 6. Pencil. *Forster Bequest.*

F. 83. Sketches (two) from Titian's "Bacchus and Ariadne."

The original painting is in the National Gallery.

9 by 6 and 9 by 5¾. *Forster Bequest.*

F. 84. Philip IV. of Spain (1605–1662).

9¼ by 5½. After the portrait by Velasquez in the Dulwich Gallery.

Francis I. of France (1494–1547).

5⅛ by 4¼. After the portrait by Titian in the Louvre.

The Infanta Margarita Maria (1651–1673), afterwards wife of Leopold I. of Germany.

4 by 3¼. After the portrait by Velasquez in the Louvre.

F. 85. The Principal Contributors to *Fraser's Magazine* ("the Fraserians") assembled round the table of the proprietor.

8⅛ by 10⅝. Pencil. *Forster Bequest.*

F. 86. Smaller drawing of "The Fraserians."

7⅝ by 5¼. *Forster Bequest.*

F. 87. Original Drawings (24) of many of the figures of the "Gallery of Illustrious Literary Characters," published in *Fraser's Magazine*, 1830–8, under the signature of "Alfred Croquis." For details, *see* the catalogue of the Forster Collection.

Ink, pencil and water-colour. *Forster Bequest.*

F. 88. Pillar Stand of Thirty Frames, containing 397 drawings and sketches in pencil, pen and ink, and colour—figures, landscapes, etc. (seven of which are by other hands)—including some addititional figures from the "Gallery" (*see* F. 87). For details, *see* the catalogue of the Forster Collection.

F. 89. Six Books containing upwards of 500 drawings, sketches, &c., in pencil, ink and colour.

Forster Bequest.

The Art Library contains 102 drawings by Maclise, in pencil, wash, etc., including studies from life, studies for "The Veiled Prophet of Khorassan" (*Moore*) and views in England and Ireland.

MACPHERSON, John.

Exhibited from 1865 to 1884, chiefly at Suffolk Street.

617–'70. Crossing the Sands.

5 by 7¾. Signed. *Parsons Bequest.*

MAHONEY, James.

Exhibited at the Royal Academy from 1866 to 1877, and at the Institute (now the Royal Institute), of which he was an Associate from 1867 to 1873. Died in 1882.

657. "Now then, Lazy!" A boy and a horse.

Exhibited at the Royal Academy in 1866.

5 by 6. *In circulation.*

MALCHAIR, John.

An etcher and water-colour painter working at Oxford; exhibited a landscape at the Royal Academy in 1773.

1713–'71. Waterfall on the Clydach, near Abergavenny.

15⅞ by 12½. *Attributed to* J. Malchair. *William Smith Gift.*

MALTON, James.

A topographical draughtsman, son of Thomas Malton, sen. (1726–1801); exhibited from 1761 to 1803 at the Incorporated Society of Artists, Free Society of Artists and Royal Academy; published several useful works on art and architecture; died in Marylebone on July 28th, 1803.

492. Capel Street, Dublin, with the Royal Exchange in the Distance.

23⅓ by 31. Signed, and dated 1800.

99–'89. Stonehenge, Wilts.

22 by 31½. Signed, and dated 1800. *In circulation.*

172 and 172*a*–'90. St. Patrick's Cathedral, Dublin.

5¼ by 7¾. With engraving. *In circulation.*

MALTON, Thomas, Jun.

Born in 1748; was the son of Thomas Malton (1726–1801), a topographical draughtsman. In 1774 he received a premium from the Society of Arts, and as a student of the Royal Academy he gained the gold medal in 1782 for a design for a theatre. He assisted his father in Dublin and was for a time in the office of the architect Gandon, but his irregularity led to his dismissal. He exhibited at the Royal Academy between 1773 and 1803, his contributions being mainly very accurate architectural views; he painted successful scenes for the Covent Garden Theatre and published works aqua-tinted by himself. Died in Long Acre on March 7th, 1804.

1723–'71. North Parade, Bath.
13 by 18⅞. Signed, and dated 1777. *William Smith Gift.*

1724–'71. Whitehall, with the Banqueting House.
13 by 18⅞. Exhibited at the Royal Academy in 1781.
William Smith Gift.

1725–'71. The Strand, with Somerset House and St. Mary's Church.
13 by 19. *William Smith Gift.*

621–'77. Market Place, Hull.
13 by 19. *In circulation.*

62–'85. Street Scene.
9¾ by 12⅜. *In circulation.*

407–'85. Queen Eleanor's Cross, Waltham Cross, Essex.
10 by 7¾.

123–'92. North Parade, Bath.
12¾ by 18⅞. Signed, and dated 1775. *In circulation.*

135–'92. Old Westminster Bridge.
12¾ by 18⅞. *In circulation.*

MARKS, Henry Stacy, R.A., R.W.S., R.E.

Born in London on September 13th, 1829; was the son of a coach-builder, who employed him to paint heraldic devices on carriages. After studying at James Matthews Leigh's art school, he became a student of the Royal Academy in 1851; but without completing his studies there, he went with Calderon to Paris and entered the École des Beaux-Arts. In 1853 he returned

to England and exhibited his first picture at the Academy He was elected A.R.A. in 1871 and R.A. in 1878, and became an Honorary Retired Academician in 1896. He was made an Associate of the Old Water Colour Society in 1871 and a Member in 1883. He first painted Shakespearian subjects ; afterwards turned his attention to natural history, principally birds ; also executed illustrative and decorative work; exhibited at the Royal Academy till 1897, and at the British Institution, Grosvenor Gallery, and elsewhere. Died at St. Edmund's Terrace, Primrose Hill, on January 9th, 1898, and was interred in Hampstead Cemetery.

677. May Day in the Olden Time.

Central panel, 20⅞ by 41¾.

Two side panels, each 20⅞ by 20⅞. Painted in 1867.

869–'94. A Moonlight Scene.

8½ by 13⅛. Signed. *John Hill Bequest.*

197 to 208–'98. Studies of Birds.

Various sizes. Water-colour, chalk, pencil, etc. *In circulation.*

The Art Library contains drawings and designs by this artist.

MARLOW, William.

Born in Southwark in 1740; studied with Scott, the marine painter, and at the St. Martin's Lane Academy, and became a Member of the Incorporated Society of Artists. Exhibited at the Spring Gardens Rooms in 1762–4 ; travelled in France and Italy from 1765 to 1768. Then he established himself in London, living in Leicester Square, but later removed to Twickenham. He exhibited at the Royal Academy from 1788 to 1807. He executed some paintings in oils. He produced many views of English country seats, and several of his pictures were engraved. He died at Twickenham on January 14th, 1813.

1710–'71. Lake Scenery.

10½ by 14¾. Signed. *William Smith Gift.*

1711–'71. Battersea.

9⅜ by 15⅛. Signed. *William Smith Gift.*

9 to 9*b*–'78. Coast Scene ; Blackfriars Bridge and St. Paul's ; Landscape. Three sketches.

Various sizes. Pencil and Indian ink. *In circulation.*

10 to 10*e*–'78. STUDIES OF CATTLE, ETC. Six sketches.
Various sizes.

11 to 11*h*–'78. FIGURE STUDIES. Nine sketches.
Various sizes. Pencil and water-colour.

12 to 12*f*–'78. SHIPPING AND BOATS. Seven sketches.
Various sizes. Indian ink.

13 to 13*f*–'78. BOATS AND FIGURES. Seven sketches.
Various sizes. *In circulation.*

14 to 14*g*–'78. BOATS AND FIGURES. Eight sketches.
Various sizes.

173–'90. BRIDGE AND HOUSES, YORK.
9½ by 14¾. Indian ink, with slight touches of colour.
In circulation.

MARSHALL, E.

1494–'69. RUINED CASTLE AND LAKE.
8¼ by 12. Signed. *In circulation. Townshend Bequest.*

MARSHALL, Thomas Falcon.

Born at Liverpool on December 18th, 1818; exhibited there from 1836, became an Associate of the Liverpool Academy in 1843 and a Member in 1846; exhibited at the Royal Academy from 1839 to 1878, and at the British Institution and Suffolk Street. In 1840 he won a silver medal at the Society of Arts for a figure picture in oils. In 1844 he came to reside in London. As an artist he was very versatile, and painted genre scenes, landscapes, portraits, and historical subjects. Died at Kensington on March 26th, 1878.

1459–'69. THE COMING FOOTSTEP.
18 by 13⅝. Signed, and dated 1847.
In circulation. Townshend Bequest.

MARTEN, J.

Probably John Marten, senr., of Canterbury, who exhibited at the Royal Academy in 1793, 1801, and 1802.

78. NEAR DOVER.
11½ by 14½. Signed, and dated 1803.

MARTIN, Elias, A.R.A.

Born in Sweden in 1739. Came to England in 1769 and exhibited at the Royal Academy in that year and at intervals till 1790; was elected A.R.A. in 1770. He painted portraits, genre subjects, and landscapes in oils and water-colours, and he also executed some engravings. Walpole writes of him in 1772, "A Swede, excellent for character and caricatures in washed drawings. He teaches to draw, but does not draw well." In 1780 he became painter to the King of Sweden. He died at Stockholm on January 25th, 1818.

174–'90. Interior with Family Group.
10½ by 11¾. Signed, and dated 1771.

317–'76. State Barges approaching Westminster Bridge.
Oval, 20½ by 13¼. Signed, and dated 1771.

MARTIN, John.

Born on July 19th, 1789, at Eastland Ends, Haydon Bridge, near Hexham; was apprenticed to a coach painter in Newcastle, from whom he ran away. He learned painting under an Italian artist, Boniface Musso, at Newcastle. He came to London in 1806, exhibited at the Royal Academy (1811–52), the British Institution, Suffolk Street, the New Water Colour Society (now the Royal Institute) and elsewhere. In 1816 he won a prize at the British Institution, and in 1821 his "Belshazzar's Feast" obtained a premium of 200 guineas there. He exhibited "The Fall of Nineveh" at Brussels in 1833, and became a Member of the Belgian Academy. He was also a Knight of St. Luke's Academy, Rome. His paintings show wild imaginative power. He died, while engaged on three large pictures illustrating the Apocalypse, on February 17th, 1854, at Douglas, Isle of Man, and was buried in Kirk Braddan Churchyard.

535. Richmond Park.
11 by 27⅞. Dated 1843. *Ellison Gift.*

1035–'73. Richmond Park.
11⅝ by 23⅜. Signed, and dated 1850. *Ellison Gift.*

637–'77. Classical Ruins, and Mountains.
3½ by 6¾. Signed, and dated 1812. *In circulation.*

844–'88. The Crucifixion.
6 by 8¾. Signed, and dated 1840.

D. 966. The Crucifixion: sketch for the large picture at Kingham, Durham.

$5\frac{5}{6}$ by $9\frac{7}{12}$. Bistre. *Dyce Bequest.*

D. 967. Cambyses on his way to desecrate the Temple of Jupiter—*Herodotus*, Book III., Chapter 25.

$6\frac{1}{6}$ by $9\frac{2}{3}$. Bistre. *Dyce Bequest.*

MAY, Philip William ("Phil MAY"), R. I.

Born on April 22nd, 1864, at Wortley, near Leeds; was the son of a brass founder. He was educated at a Board school, entered an architect's office at the age of twelve, quitted it a fortnight later and obtained employment with the scene-painters of the Grand Theatre at Leeds. Two years afterwards he joined some strolling players, and remained with them for four years. In 1882 he was again in Leeds where he designed costumes for a pantomime; then he left for London, and after nearly starving finally obtained work on various papers. In 1885 he joined the *Sydney Bulletin* and went to Australia for three years. On his return to Europe he studied for a short time at Paris. His success as a black-and-white artist was now assured. From 1892 to 1903 his Winter Annuals regularly appeared. In 1895 he joined the staff of *Punch*. In 1897 he was elected a Member of the Royal Institute. He died on August 5th, 1903, and was buried in St. Mary's Roman Catholic cemetery at Kensal Green.

D. 1341–'03. "With the Naked Eye."

$7\frac{1}{2}$ by $6\frac{1}{2}$. Ink and water-colour. Signed, and dated 1902.

D. 1342–'03. The Omnibus Boat on a calm Day; Edam in the Distance.

$7\frac{5}{8}$ by $5\frac{3}{4}$. Ink and water-colour.

MEADOWS, Joseph Kenny.

Born in Cardiganshire on November 1st, 1790; was the son of a retired naval officer. First became known by his designs on wood for book illustration which were reproduced in *The Illustrated London News*, *Punch*, "Hints to Servants" (1843), Shakespeare (1843), the New Testament (1847) and "Don Quixote" (1872). He exhibited at the Royal Academy in 1830, 1845 and 1853, and at Suffolk Street. During the last ten years of his life he was in receipt of a Civil List Pension. Died in 1874.

175–'90. The Light of the Harem.

$9\frac{1}{4}$ by $7\frac{5}{8}$.

MEEN, Mrs. Margaret.

Exhibited a small landscape at the Royal Academy in 1775 and five flower-pieces at intervals until 1785; she also exhibited occasionally at various other galleries, her last picture appearing in 1810.

520–'74. Group of Flowers in a Jar, and Bird's Nest.
Painted in 1806 for Princess Elizabeth, daughter of George III.
28½ by 21½. Signed. *Given by Mr. E. M. de Bussche.*

MELVILLE, Arthur, R.W.S., A.R.S.A.

Born on April 10th, 1858. He was devoted to painting from childhood; his training was self-imposed and he owed little to schools. After working in his boyhood in a night school, he studied from 1877 at Paris and Grez. During 1881–2 he visited Egypt, India and Persia, and rode alone from Bagdad to the Black Sea. Though influenced to some degree by contemporary French art, it was in the East that his genius found its completely individual note, as afterwards expressed in "The Snake Charmer," "The Call to Prayer," etc. After living for some time in Scotland, where "Audrey and her Goats" was begun at Cockburnspath, he went to London. He was elected Associate of the Royal Scottish Academy in 1886 and of the Royal Water Colour Society in 1888; with the latter society he yearly exhibited important water-colours, becoming a full member in 1900. Meanwhile he painted such pictures as "Mrs. Sanderson and Child," "The White Piano," etc., and worked frequently in Spain and Morocco, and in Venice during 1894. From 1897 he lived chiefly near Witley, Surrey, painting a series of large oil pictures, "The Christmas Carols," and an immense canvas, "The Return from the Crucifixion," all of which remained unfinished. Died on August 29th, 1904.

D. 143–'06. The little Bull Fight. "Bravo Toro!"
22 by 30½. Signed. *Given by Mrs. Arthur Melville.*

MILLAIS, Sir John Everett, Bart., P.R.A.

Born on June 8th, 1829, at Portland Place, Southampton; was of Norman extraction. He spent his early childhood in Jersey and Brittany, but on his showing a remarkable talent for drawing, he was sent to Sass's school; at the age of eleven, however, he entered the Royal Academy Schools, where he won the gold medal for historical painting a few years later. At the age of sixteen he exhibited his first

picture at the Academy, "Pizarro seizing the Inca of Peru." (*See* Catalogue of Oil Paintings.) At nineteen he helped Holman Hunt and Rossetti to form the Pre-Raphaelite Brotherhood. He encountered fierce criticism, but finally attained enthusiastic appreciation with pictures such as "Ophelia" and "The Order of Release." Subsequently, as in "Cherry Ripe" and the portraits of Gladstone and others, he departed from Pre-Raphaelitism. Besides his oil paintings he produced many drawings in black-and-white and water colours. He became A.R.A. in 1853 and R.A. in 1863. In February, 1896, he succeeded Leighton as President of the Royal Academy, but died on August 13th of the same year. He was buried in St. Paul's Cathedral.

178–'94. LOVE.—*Coleridge*, "Love."

Engraved on wood by Dalziel Bros. on p. 137 of *The Poets of the Nineteenth Century*, edited by R. A. Willmott, 1857.

5 by 3¾. Indian ink and colour. Signed.

399–'01. MY SECOND SERMON.—Millais' daughter Effie.

9½ by 6½. Signed.

D. 141–'06. THE EVE OF ST. AGNES.—Interior at Knole, near Sevenoaks.

. . . . . "By degrees
Her rich attire creeps rustling to her knees:
Half hidden, like a mermaid in sea-weed,
Pensive awhile she dreams awake, and sees,
In fancy, fair St. Agnes in her bed,
But dare not look behind, or all the charm is fled."

Keats, *The Eve of St. Agnes*, XXVI.

7¾ by 10⅛.

The Art Library contains pencil drawings by Millais.

MILLARD, Charles S.

Exhibited occasionally from 1866 to 1880.

A.L. 4636. PEN-CRAIG, NEAR BETTWS-Y-COED, NORTH WALES.

10½ by 17. Signed. *In the Art Library.*

A.L. 4637. CRIB-GOCH, PEN-Y-GWRYD, NORTH WALES.

11⅛ by 20⅛. *In the Art Library.*

A.L. 4638. MOEL SIABOD, FROM CAPEL GARMON.

10⅞ by 20. Signed. *In the Art Library.*

A.L. 4639. THE TRIFAEN, LLYN OGWEN.

11⅝ by 20. Signed. *In the Art Library.*

A.L. 4640. COTTAGE NEAR CAPEL CURIG.

8¾ by 14⅛. Signed. *In the Art Library.*

A.L. 4641. View on the Conway.
$9\frac{3}{8}$ by $14\frac{1}{8}$. Signed. *In the Art Library.*

A.L. 4642. View near Bettws-y-Coed.
$9\frac{13}{16}$ by 14. Signed. *In the Art Library.*

A.L. 4643. Torrent near Moel Siabod.
$9\frac{5}{8}$ by $14\frac{1}{8}$. *In the Art Library.*

A.L. 5031. Sea Piece—Twilight.
$5\frac{3}{16}$ by $9\frac{3}{8}$. Signed. *In the Art Library.*

A.L. 5032. View on the Welsh Coast.
$12\frac{1}{2}$ by $19\frac{1}{2}$. Signed, and dated 1866. *In the Art Library.*

MILLER, James.

Probably James Miller, who exhibited views of London, Richmond, Chatham, etc., from 1773 to 1791 at the Incorporated Society of Artists and from 1781 to 1788 at the Royal Academy.

1761–'71. Entrance to Greenwich Park from Blackheath.
$18\frac{7}{8}$ by $22\frac{3}{4}$. Signed. *William Smith Gift.*

626–'77. St. James's Park.
10 by 18. *In circulation.*

731–'93. Cheyne Walk, Chelsea.
$16\frac{1}{8}$ by $24\frac{7}{8}$. Signed, and dated 1776.

273–'95. The Thames below old Westminster Bridge.
$15\frac{3}{8}$ by $24\frac{7}{8}$. *In circulation.*

MILLS, S. F.

Formerly a master at the Metropolitan School of Art, Spitalfields. Exhibited at the Royal Academy, Suffolk Street, etc., 1858–82.

S. ex. 72–'82. St. Aubin's, Jersey.
$21\frac{7}{8}$ by $14\frac{3}{8}$. *In circulation.*

S. ex. 73–'82. A Street in a Continental City.
$12\frac{3}{4}$ by $9\frac{7}{8}$. *In circulation.*

S. ex. 74–'82. A Glimpse of an Interior.
$9\frac{1}{2}$ by $13\frac{1}{2}$. *In circulation.*

MOGFORD, John, R.I.

Born in London on October 15th, 1821, of a Devonshire family; was the son of a painter; studied at the Government School of Design at Somerset House, and at the Royal Academy. At the age of 21 he married the daughter of F. Danby, A.R.A. He was fond of painting sea-scapes and rocky coast scenery. He exhibited between 1846 and 1885 at the Royal Academy, British Institution and Suffolk Street, but chiefly at the Institute (now the Royal Institute), of which he became an Associate in 1866, and a Member in 1867, and where nearly 300 of his works appeared. He was also a Member of the Institute of Painters in Oil Colours. Died in 1885.

1113–'86. Coast Scene with a Wreck; Mountains in the background.

13 by 20¾. Signed, and dated 1863.

Dixon Bequest (*Bethnal Green Museum*)

1144–'86. Coast Scene with Cliffs, Smacks at Anchor, and Fishermen.

12¼ by 20½. Signed, and dated 1863.

Dixon Bequest (*Bethnal Green Museum*).

417–'91. Coast of Cornwall.

12⅛ by 20⅜. Signed, and dated 1865. *Prescott Hewett Gift.*

MOLE, John Henry, V.P.R.I.

Born at Alnwick, Northumberland, in 1814; received no instruction in art, but from his earliest years spent much of his spare time in its practice. He was engaged in a solicitor's office at Newcastle-on-Tyne till the age of 21, when he quitted it to take up miniature-painting as a profession. At the same time, however, he painted very successful landscapes; he exhibited from 1845, his works appearing mainly at the New Water Colour Society, but also at the Royal Academy, British Institution, British Artists and elsewhere. In 1847 he was elected an Associate of the first-named society (now the Royal Institute), gave up miniature-painting, removed to London, became a full member in 1848 and in 1884 was appointed Vice-President. Died on December 13th, 1886.

1446–'69. Tynemouth, Northumberland.

7½ by 10. Signed, and dated 1847.

In circulation. Townshend Bequest.

1128–'86. Coast of Devon, Gleaners returning.

7⅛ by 21. Signed, and dated 1859.

Dixon Bequest (Bethnal Green Museum).

1288–'86. Hellersdon Wood, Devonshire.

10¼ by 14. Signed, and dated 1873.

MONAMY, Peter.

Born in humble circumstances in Jersey about 1670. Was sent when a boy to England and apprenticed to a house-painter on London Bridge. Attained a certain reputation as a painter of sea-pieces; executed parts of some decorative paintings at Vauxhall. Died at Westminster in 1749.

644. Old East India Wharf, London Bridge.

11¾ by 8.

MOORE, Albert Joseph, A.R.W.S.

Born at York on September 4th, 1841; was the fourteenth child of William Moore, portrait painter, and a brother of Henry, Edwin and John Collingham Moore. He was educated for a time at St. Peter's School, York, and while there won a medal at South Kensington in 1853; after his removal to London in 1855 he continued his studies at Kensington Grammar School. He exhibited at the Royal Academy in 1857, and entered the Royal Academy Schools in 1858. In 1859 he went to Rome, where he painted "Elijah's Sacrifice" which was exhibited at the Academy in 1865. In 1884 he was elected an Associate of the Royal Water Colour Society. "He dedicated his life to the solution of the problems which are ever arising to occupy the student of beauty." Died on September 25th, 1893.

42–'84. An Open Book.

11¾ by 9.

180–'94. Designs and Figures emblematical of the Months of the Year (twelve arranged in four groups).

Each 6 by 7¼.

179–'94. Designs and Figures emblematical of the Months of the Year (twelve).

Each 6⅛ by 6⅛.

885–'01. SOMNUS.

9⅜ by 13. Black and white chalk on brown paper.

886–'01. NYMPHS DANCING.

8 by 15. Black and white chalk on brown paper.

249–'02. A GREEK PLAY. Formerly above the proscenium of the Queen's Theatre, Long Acre.

Painted in 1868 in tempera on canvas, and subsequently restored.

6 ft. 8 in. by 28 ft. 11 in. *Given by Mr. A. L. Baldry.*

D. 213 to 267–'05. STUDIES FOR PICTURES AND FRIEZES, including "A Greek Play" (*see* No. 249–'02 above).

Various sizes. Chalk and charcoal.

Ten are exhibited in the galleries; five are *in the Art Library*; the remainder are *in circulation.*

D. 1011–'06. A GREEK PLAY.

Original design for No. 249–'02.
5 by 20⅞.

The Art Library also contains six cartoons and a sheet of patterns in charcoal and red chalk, by Albert J. Moore.

MOORE, Henry, R.A., R.W.S.

Born at York on March 7th, 1831; was the ninth son of William Moore, portrait painter, and a brother of Albert, Edwin and John Collingham Moore. He learnt painting from his father, studied for a short while at the York School of Design and attended the Royal Academy Schools for a few months (1853). At the commencement of his career he was influenced by Pre-Raphaelitism, but about 1858 turned his attention almost entirely to marine subjects. He exhibited at the Royal Academy, British Institution, Suffolk Street, the Grosvenor Gallery and elsewhere. In 1889 his "Clearness after Rain," exhibited at the Paris Exhibition, won him a medal of honour and the Legion of Honour. He was elected an Associate of the Old Water Colour Society in 1876 and a Member in 1880; he became A.R.A. in 1885 and R.A. in 1893, and was a Member of the Society of British Artists and the Institute of Painters in Oil Colours. Died at Margate on June 22nd, 1895.

1799–'88. PORT MADOC, NORTH WALES: SUNSET EFFECT.

10½ by 20½. Signed, and dated 1868. *In circulation.*
Bequeathed by Mr. Arthur Ditchfield.

418–'91. STRATH FILLAN AND THE DOCHART, PERTHSHIRE.

14 by 20⅞. Signed, and dated 1877–8. *Prescott Hewett Gift.*

D. 1–'06. A Squally Day.

10⅛ by 14⅞. Signed, and dated 1879.

D. 2–'06. Lowestoft.

10¾ by 15. Signed, and dated 1888.

MOORE, John Collingham.

Born at Gainsborough in 1829; was a son of William Moore, portrait painter, and a brother of Albert, Edwin and Henry Moore. He entered the Royal Academy Schools in 1851; painted portraits almost exclusively at first; subsequently lived for a long time in Italy, and made many sketches of Florence and Rome and their environs. Exhibited portraits of children, Italian scenes, etc., at the Royal Academy from 1852 to 1880, and contributed to exhibitions at the Grosvenor Gallery and elsewhere. He painted both in oils and water-colours. Died in 1880.

55–'81. The Campagna, Rome, after Sunset.

6½ by 13. *In circulation.*

1798–'88. On the Tiber, near Acquacetosa.

10 by 17½. *Bequeathed by Mr. Arthur Ditchfield.*

MORLAND, George.

Born on June 26th, 1763, at the Haymarket, London. His father, Henry R. Morland, a portrait painter, gave him a good training. As early as 1773 young Morland exhibited sketches at the Royal Academy. He studied for a time at the Academy Schools and copied Flemish and Dutch masters. Weary of paternal restraint, he took an attic in Martlett's Court, Bow Street, and fell into the hands of a dealer who made great profit for himself by opening a "Morland Picture Gallery." Subsequently Morland visited Margate, toured in France, and afterwards lived successively at Kensal Green, Marylebone (with his brother-in-law, William Ward), Camden Town, Paddington and Fitzroy Square. After an expedition to the Isle of Wight, where he painted coast and fishing scenes, he was arrested for debt and imprisoned from 1799 to 1802 and again in 1804. He died at Eyre Street Hill, Cold-bath Fields, on October 29th, 1804, and was buried with his wife in the cemetery of St. James's Chapel, Hampstead Road.

D. 726. Landscape with Figures.

$9\frac{11}{12}$ by $13\frac{3}{8}$. Pen, tinted. Signed. *Dyce Bequest.*

D. 727. Interior of a Pig-sty.

$5\frac{1}{8}$ by $7\frac{1}{8}$. Pencil. Signed. *Dyce Bequest.*

D. 728. Mrs. William Ward (*née* Maria Morland), Morland's Sister.

Circular; diam. $7\frac{1}{4}$. Black chalk, tinted. Signed. *Dyce Bequest.*

D. 729. Two Field Spaniels breaking through a hedge.

$7\frac{3}{4}$ by $10\frac{1}{2}$. Pencil and red chalk. Signed. *Dyce Bequest.*

A.L. 6862. Heads of Sheep.

$8\frac{1}{8}$ by $6\frac{7}{8}$. Sepia. *In the Art Library.*

The Art Library also contains a pencil portrait by Morland of his wife, the sister of William Ward.

MORRIS, J. R.

1050–'71. Cottage, with Cart and Figures.

$5\frac{1}{2}$ by $8\frac{1}{4}$. Signed, and dated 1806.

MORTIMER, John Hamilton, A.R.A.

Born in 1741 at Eastbourne, where his father was Collector of Customs. Came to London and studied painting with Hudson, Reynolds' master, and with R. E. Pine; later he studied with Reynolds himself and Cipriani. In competition with Romney he gained the Society of Arts premium of 100 guineas for his picture of "St. Paul preaching to the Britons." He designed for various illustrated works. In 1773 he became Vice-President of the Incorporated Society of Artists. In 1778 he was elected A.R.A. and (by special royal grant) R.A. soon after, but he did not live to receive the diploma. He died of fever in Norfolk Street, Strand, on February 4th, 1779, and was buried in High Wycombe Church.

1735–'71. The Sompnour, the Devil, and the Widow.

"Now brother, quod the devil, be not wroth;
Thy body and this panne ben min by right,
Thou shalt with me to helle yet tonight."

Chaucer, *Canterbury Tales*, "*The Frere's Tale.*"

$8\frac{1}{8}$ by $5\frac{7}{8}$. *William Smith Gift.*

1736–'71. JANUARY AND MAY.—*Chaucer*, "Canterbury Tales" ("*The Merchant's Tale*"). The original study for No. D. 628 (see below).

$8\frac{1}{8}$ by $5\frac{3}{4}$. *In circulation. William Smith Gift.*

176, 176*a*–'90. THE THREE GAMBLERS AND TIME.—Illustration of *Chaucer*, "Canterbury Tales" ("*The Pardoner's Tale*").

$8\frac{1}{4}$ by $6\frac{1}{4}$. Indian ink touched with colour. With engraving by J. Hogg. *In circulation.*

177, 177*a*–'90. THE COKE AND PERKIN.

"Wel bet is roten appel out of hord,
Than that it roteth all the remenant . . ."
Chaucer, *Canterbury Tales*, "*The Coke's Tale.*"

$8\frac{1}{4}$ by $6\frac{1}{4}$. Indian ink and sepia. With engraving by E. Williams.

D. 628. JANUARY AND MAY.—*Chaucer*, "Canterbury Tales," ("*The Merchant's Tale*").

Engraved by J. K. Sherwin in 1787.

$7\frac{11}{12}$ by $5\frac{1}{2}$. Indian ink. *Dyce Bequest.*

D. 631. STUDY OF SATAN FLYING. Illustration to Bell's Poets, 1777—*Milton*, "Paradise Lost," Bk. I., line 225.

No. 2853 in the Dyce Collection is an engraving after this drawing.

$2\frac{2}{3}$ by $2\frac{1}{5}$. Indian ink, tinted. *Dyce Bequest.*

D. 632. STUDY FOR FIGURE OF SAMSON. Illustration to Bells" Poets, 1777—*Milton*, "Samson Agonistes," line 9.

No. 2854 in the Dyce Collection is an engraving after this drawing.

$2\frac{2}{3}$ by $2\frac{1}{4}$. Indian ink, tinted. *Dyce Bequest.*

D. 634. HEADS OF FOUR BANDITTI.

Circular; diam. $4\frac{5}{12}$. Pen and sepia, tinted. *Dyce Bequest.*

D. 636. BANDITTI SEPARATING.

$5\frac{5}{6}$ by $7\frac{11}{12}$. Indian ink, tinted. *Dyce Bequest.*

The Dyce Collection also contains 4 drawings in ink by Mortimer.

MOSER, Miss Mary (Mrs. Hugh Lloyd), R.A.

Born in London on October 27th, 1744; was the only child of G. M. Moser (1704–83), an enameller. Gained the Society of Arts premium for her drawings in 1758 and 1759. Exhibited at the Spring Gardens Rooms in 1761 and 1762; became a foundation member of the Royal Academy in

1768 and exhibited there at intervals until 1802—from 1797 as Mary Lloyd, as she had married a Captain Hugh Lloyd. Queen Charlotte employed her to decorate a room at Frogmore. Her work was distinguished by the taste of her compositions and the colour and finish of her flower subjects. Died at 21, Upper Thornhaugh Street, Bedford Square, on May 2nd, 1819.

377–'72. VASE OF FLOWERS.

Formerly in the collection of Queen Charlotte.

24 by 17½. Tempera. Dated 1764 at back.

100 to 106–'79. TULIPS.

Each 19 by 13¼. *In circulation.*

159–'81. GRAPES AND A BIRD.

14 by 10. Signed. *In circulation.*

160–'81. ROSES AND OTHER FLOWERS.

10 by 9. Signed.

MÜLLER, William James.

Born in 1812 at Bristol, where his father was Curator of the Museum; was intended to become an engineer, but proved unsuccessful in that profession; studied art under J. B. Pyne. His exhibits at the Royal Academy range from 1833 to 1845, and works by him also appeared at the British Institution and Suffolk Street. After touring in Germany, Switzerland and Italy in 1833–4, and in Greece and Egypt in 1838, he settled in London in 1839; but in 1841 he joined, as a volunteer, the government expedition to Lycia, where he made sketches for some of his paintings. His reputation was now established and he received many commissions; but his health was failing, and shortly after removing to Bristol he died there on September 8th, 1845.

593–'70. BRIDGE OF THE LLEDR, NORTH WALES.

20½ by 13¾. *In circulation. Parsons Bequest.*

600–'70. RIVER SCENE WITH BOATS.

12¾ by 7½. Signed. Indian ink.

In circulation. Parsons Bequest.

608–'70. RUSTIC SHED AND GATE.

9¾ by 12¾. Signed, and dated 1833.

In circulation. Parsons Bequest.

616–'70. LANDSCAPE WITH RIVER AND RUINED TOWER.

8¼ by 13½. Signed. *In circulation. Parsons Bequest.*

618–'70. Woody Landscape, with Rocks and Cottage.
21½ by 14¾. *In circulation. Parsons Bequest.*

47–'73. Moel Siabod, North Wales.
9⅝ by 19½. *In circulation. Given by Mr. C. T. Maud.*

48–'73. Wood near Bristol.
21¼ by 16⅝. *In circulation. Given by Mr. C. T. Maud.*

365–'76. Old House, Bristol.
9 by 6½. *In circulation.*

173–'89. Rocky Coast Scene.
9¾ by 13⅝. Signed, and dated 1831.

89–'94. City of Angers.
16⅛ by 11¾. Signed, and dated 1840.
In circulation. Given by Mr. J. E. Taylor.

91–'94. An Eastern Burial-Ground.
6¾ by 12. *Given by Mr. J. E. Taylor.*

92–'94. Mountainous Landscape (probably Eastern).
9 by 14¼. *In circulation. Given by Mr. J. E. Taylor.*

32–'00. Venice.
8⅝ by 15¾. Signed, and dated 1834.
Given by Mr. James Orrock, R.I.

1765–'00. Landscape, with Church and Houses.
12⅛ by 19⅛. *Ashbee Bequest.*

D. 276–'04. An Italian Landscape.
9¼ by 16.

D. 1595–'89. A Turkish Carpet Seller.
6¾ by 3⅜. Signed, and dated 1841. *In the Art Library.*

MULREADY, William, R.A.

Born at Ennis in Ireland, in April, 1786; came early to London and was admitted as a student of the Royal Academy at the age of fourteen. Afterwards he became a pupil teacher in the studio of John Varley, whose sister he married in 1803. He exhibited at the Royal Academy from 1804 to 1862, and also at the British Institution and Suffolk Street. He was elected A.R.A. in 1815, and R.A. a few months later, in 1816. He illustrated numerous works, such as the "Vicar of Wakefield," about 1840. In 1840 he designed the first penny postage envelope issued by Rowland Hill. He is best known as an oil painter of genre subjects, but he also produced landscapes and portraits. Died at Linden Grove, Bayswater, on July 7th, 1863, and was buried in Kensal Green Cemetery.

60. Study for Picture of "PUNCH."

$15\frac{3}{8}$ by $21\frac{3}{4}$. Chalk. (*See* No. 159, Catalogue of Oil Paintings, p. 101.) *Sheepshanks Gift.*

61. Sketch of BOYS WRESTLING, from Picture of "THE CONVALESCENT FROM WATERLOO."

$12\frac{5}{8}$ by $17\frac{5}{8}$. Pencil. (*See* No. 506–'82, Catalogue of Oil Paintings, p. 102.) *Sheepshanks Gift.*

62. Life Study of a GIRL AND CHILD, for the Picture of "FIRING THE CANNON."

$17\frac{3}{8}$ by 9. Chalk. *Sheepshanks Gift.*

63. THE PROFILE ON THE WALL. Sketch for the Picture of "THE ORIGIN OF A PAINTER."

$7\frac{5}{8}$ by $6\frac{1}{4}$. Chalk. *Sheepshanks Gift.*

64. LIFE STUDY of a MALE FIGURE.

$6\frac{5}{8}$ by $6\frac{3}{8}$. Pen and ink, slightly tinted. Dated 1833. (*See* No. 143, Catalogue of Oil Paintings, p. 99.) *Sheepshanks Gift.*

65. LANDSCAPE WITH CATTLE.

$1\frac{3}{4}$ by $2\frac{3}{4}$. Pen and ink, slightly tinted. *Sheepshanks Gift.*

66. BLACKHEATH PARK.

$7\frac{1}{4}$ by $8\frac{3}{4}$. Pen and ink. *Sheepshanks Gift.*

68 to 72. Two Landscape Sketches for "BOYS FISHING," and three Studies for the Picture of "THE BARBER'S SHOP."

Various sizes. Pen and ink. Nos. 70 and 71 are dated 1811. *Sheepshanks Gift.*

75. Study for the Portrait of JOHN SHEEPSHANKS (1787–1863), art amateur, donor of the "Sheepshanks Gift."

$16\frac{1}{2}$ by $14\frac{1}{4}$. Pen and sepia. Dated 1832. (*See* No. 142, Catalogue of Oil Paintings, p. 99.) *Sheepshanks Gift.*

76. SKETCH for the HOUSEKEEPER in the same picture.

9 by $7\frac{1}{4}$. Pen and ink. Dated 1832. (*See* No. 142, Catalogue of Oil Paintings, p. 99). *Sheepshanks Gift.*

77. SKETCH for the ORNAMENTED FIREPLACE in the same picture.

6 by $7\frac{1}{8}$. Pen and sepia. (*See* No. 142, Catalogue of Oil Paintings, p. 99). *Sheepshanks Gift.*

78. JOHN SHEEPSHANKS (1787–1863), art amateur, donor of the "Sheepshanks Gift."

$17\frac{1}{8}$ by $14\frac{1}{4}$. Pen and ink. (*See* No. 142, Catalogue of Oil Paintings, p. 99.) *Sheepshanks Gift.*

199. COTTAGE.

$7\frac{5}{8}$ by $9\frac{1}{4}$. Pencil. *Sheepshanks Gift.*

211. LESSONS and PLAY.

$3\frac{3}{8}$ by $3\frac{3}{8}$ and $3\frac{3}{8}$ by $1\frac{5}{8}$. Two drawings on zinc. *Given by Lady Cole.*

418. LIFE STUDY of a FEMALE.

$15\frac{1}{8}$ by 10. Chalk. *Sheepshanks Gift.*

419. THE REV. RICHARD SHEEPSHANKS, M.A. (1794–1855), astronomer.

14 by $10\frac{1}{4}$. Chalk. Signed, and dated 1857. *Sheepshanks Gift.*

424. JOHN SHEEPSHANKS (1787–1863), art amateur, donor of the "Sheepshanks Gift."

$13\frac{7}{8}$ by $12\frac{1}{2}$. Chalk. Signed, and dated 1858. *Sheepshanks Gift.*

650. HEATH SCENE WITH BRIGHT SKY.

$3\frac{1}{2}$ by $5\frac{3}{4}$. Pastel. Dated 1845. *In circulation.*

651. EVENING SCENE.

$3\frac{3}{8}$ by $5\frac{1}{2}$. Pastel. Dated 1845. *In circulation.*

652. LIFE STUDY—FEMALE FIGURE.

17 by 15. Pastel. Dated 1863.

6810–'57. POSTAGE ENVELOPE, 1844, brass plate (engraved by John Thompson *after* Mulready's design) and proofs.

$3\frac{1}{2}$ by $5\frac{1}{4}$. *Given by the Commissioners of Inland Revenue.*

360–'90. JOHN SHEEPSHANKS (1787–1863), art amateur, donor of the "Sheepshanks Gift."

$8\frac{5}{8}$ by $4\frac{5}{16}$. Sepia. Signed, and dated 1832. *Given by Mr. Lindo S. Myers.*

A. L. 6567. MAN AND WOMAN SEATED ON A CLIFF.

$2\frac{3}{4}$ by $5\frac{1}{8}$. 1831–2. *In the Art Library.*

1190–'86. GIVING A BITE. *After* Mulready.

Copy of the Oil Painting, No. 140, Catalogue of Oil Paintings, p. 99.

$19\frac{1}{2}$ by $15\frac{3}{8}$. *Dixon Bequest* (*Bethnal Green Museum*).

The Museum also contains numerous chalk and other drawings by Mulready.

MUNN, Paul Sandby.

Born at Greenwich in 1773; was the son of a landscape painter and a godson of Paul Sandby. He exhibited Welsh and other subjects at the Royal Academy from 1799 to 1805; in the latter year he became an Associate of the Old Water Colour Society, where he exhibited until 1815. His works are in the early manner, clever, but with little force. He died at Margate on February 11th, 1845.

440. Country Road.
12¾ by 22¾. Signed, and dated 1808.

779–'70. Rievaulx Abbey, Yorkshire.
10½ by 14. Signed, and dated 1806. *In circulation.*

797–'77. Pass of Llanberis.
4¾ by 7¾. *In circulation.*

112–'92. Hastings Castle.
10⅞ by 15¾. Dated 1811.

73–'94. Landscape—Ripon Cathedral in the Distance.
9⅝ by 13⅜. Signed, and dated 1804. *In circulation. Given by Mr. J. E. Taylor.*

A.L. 5756. Owen Glendower's Parliament House, Dolgelly.
9 by 13⅜. *In circulation.*

A.L. 6861. Cottage at Hastings.
10½ by 12¾. Dated 1811. *In circulation.*

S.EX. 92–'89. Landscape with Barn.
8¼ by 10¾. "Drawn at the age of 20." *In circulation.*

S.EX. 93–'89. View on the Tees, Barnard Castle.
5 by 9⅞. Dated 1803. *In circulation.*

S.EX. 94–'89. View at Capel Curig, North Wales.
6⅜ by 10. Dated 1802. *In circulation.*

S.EX. 95–'89. Entrance to the Court, Hougoumont.
10 by 5¾. Sepia. *In circulation.*

S.EX. 96–'89. Rheinfels.
11 3/16 by 5¾. Dated 1835. *In circulation.*

S.EX. 97–'89. Carlisle Wall.
4¼ by 4. Sepia. *In circulation.*

MURRAY, Mrs. (Henry John Miss Elizabeth Heaphy).

A daughter of Thomas Heaphy, who was a water-colour painter and the first president of the Society of British Artists. Miss Heaphy exhibited portraits and other works at the Royal Academy from 1834 to 1843; and from 1846, after her marriage with Mr. Henry John Murray, H.B.M. Consul at Tangiers, she frequently contributed subjects of an oriental character to various exhibitions. She became a Member of the New Water Colour Society (now the Royal Institute) in 1861. She died at San Remo on December 8th, 1882.

1213–'86. CHURCH PATRONAGE; a priest between two women, one vending tickets for a bull-fight, the other offering reliquaries.
35 by 25¾. Signed, "Elizabeth Murray, Teneriffe."
Dixon Bequest (*Bethnal Green Museum*).

NAFTEL, Paul Jacob, R.W.S.

Born in the Channel Islands—many of his works depict scenes there; exhibited chiefly at the Old Water Colour Society, of which he became an Associate in 1850 and a Member in 1859, and where nearly 700 of his works appeared. He taught for many years in Guernsey and from 1870 in London. Died on September 13th, 1891.

2995–'76. OLD MILL, "SALT PANS," GUERNSEY.
6⅞ by 14. Signed, and dated 1868. *William Smith Bequest.*

39–'92. SPRING TIME.
10 by 14. Signed, and dated 1864.

NASH, Frederick.

Born in 1782 at Lambeth; was the son of a builder. He studied at the Royal Academy and was occasionally employed by Sir R. Smirke, R.A., the architect. He exhibited at the Royal Academy at intervals from 1799 to 1847, and very many of his works appeared at the exhibitions of the Old Water Colour Society, of which he became a Member in 1810; he seceded when the constitution was changed in 1812, but was re-elected in 1824. In 1807 he was appointed draughtsman to the Society of Antiquaries. He began a series of sketches of Paris in 1819, and several books were illustrated by him. Died at Brighton on December 5th, 1856.

491. THE FOUNTAINS AT VERSAILLES.
21 by 30⅜.

577. TINTERN ABBEY.
21⅜ by 15⅝. *In circulation.*

89–'79. LONDON AS SEEN FROM HOLLOWAY ABOUT 1820.
8¾ by 12¾. *In circulation.*

195–'83. THE MANSION HOUSE AND THE POULTRY, LOOKING DOWN CHEAPSIDE.
12 by 10½.

D. 897–'00. THE GATEWAY, PENNSYLVANIA CASTLE, PORTLAND ISLAND.
10⅜ by 14¾. *In the Art Library.*

NASH, Joseph.

Born at Great Marlow on December 17th, 1808; was the son of a clergyman who kept a school at Croydon. He was placed early with the elder Pugin, under whom he became a skilful draughtsman, especially of Gothic architecture. At first he illustrated novels and books of poetry, and then devoted himself to architectural drawing. He painted, with great freedom, taste and skill, interior and exterior views of many old English mansions and baronial halls. He became an Associate of the Old Water Colour Society in 1834 and a Member in 1842; he also exhibited occasionally at the Royal Academy and elsewhere. He was skilled in lithography and published several works illustrated by this means. Died at Bayswater on December 19th, 1878.

430. East End of the Church of St. Jacques, Dieppe.
14½ by 10. *In circulation.*

431. Rochester.
Nos. A. L. 5966 and 5967 in the Art Library are copies of No. 431.
13⅛ by 19⅛. Signed. *In circulation.*

432. Study for "The Hall at Speke," Lancashire.
13⅛ by 19⅛. Signed. *In circulation.*

556. Speke Hall, Lancashire.
22¼ by 30¼. Dated 1850. *Ellison Gift.*

1036–'73. Speke Hall, Lancashire.
No. A. L. 8531 in circulation is a copy of No. 1036–'73 by J. T. Williamson, 1879.
15½ by 11⅜. Signed, and dated 1849. *Ellison Gift.*

1037–'73. The Cartoon Gallery, Knole House, near Sevenoaks, Kent.
21⅛ by 29¾. Signed, and dated 1841. *Ellison Gift.*

1038–'73. The Black Knight and Wamba the Jester fall into an Ambuscade.—*Scott*, "Ivanhoe," Chapter 40.
22⅜ by 31⅜. *Ellison Gift.*

1039–'73. Porch at Montacute, Somersetshire.
29¾ by 21. Signed, and dated 1842. *Ellison Gift.*

2996–'76. The Gallery at Knole House, near Sevenoaks, Kent.
11¼ by 16⅛. *William Smith Bequest.*

1640–'88. Tomb of the Crofts Family, Chipping Norton Church, Oxfordshire.

$14\frac{3}{4}$ by $10\frac{1}{2}$. Signed, and dated 1858. *In circulation.*

71 to 73–'98. Opening of the Great Exhibition of 1851.

Three drawings, each 21 by 29.

1938–'00. Westminster Abbey.

$47\frac{1}{2}$ by $35\frac{1}{2}$. *Carr Bequest.*

A.L. 6869. Interior of Broadwater Church, Sussex.

$12\frac{7}{8}$ by $17\frac{7}{8}$. Signed, and dated 1865. *In the Art Library.*

D. 1815–'04. A Portion of the Transept of the Great Exhibition of 1851.

21 by $29\frac{3}{8}$. Signed, and dated 1851.

D. 209–'06. The Great Court of Leadenhall Market.

$6\frac{9}{16}$ by $8\frac{9}{16}$. Signed. *In the Art Library.*

D. 210–'06. S.E. Prospect of the Chapel of St. Peter in the Tower of London.

$7\frac{5}{8}$ by $8\frac{7}{8}$. Signed. *In the Art Library.*

D. 211–'06. The Small Armoury.

$7\frac{1}{2}$ by $10\frac{3}{8}$. Signed. *In the Art Library.*

NASMYTH, Miss Jane.

Born in 1778; was perhaps a sister of Peter Nasmyth; lived at Edinburgh; exhibited from 1826 to 1866 at the British Institution and Suffolk Street. Died about 1866.

1648–'01. Landscape, with Stream and Bridge.

$6\frac{5}{8}$ by $10\frac{1}{8}$.

NATTES, John Claude.

Born in England of Irish parents about 1765; studied under Hugh Deane, a landscape painter. His works are chiefly topographical, and the earliest of them represent Italian scenes. He travelled in Scotland between 1797 and 1800, and in 1804 he published "Scotia Depicta." He also produced several other works. In 1804 he helped to found the Water Colour Society, but was expelled in 1807 for exhibiting drawings not by his own hand; he also exhibited at the Royal Academy. Died in South Molton Street, London, in 1822.

632. Buildings on a Bridge, with a Portion of a Cathedral—probably a view in Abbeville.
9¾ by 13½.

1716–'71. Bolsover Castle, Derbyshire.
10¾ by 18⅛. *Ascribed to* Nattes. *William Smith Gift.*

NEALE, John Preston.

Born in 1780; was for a time a clerk in the Post Office. His works were topographical, and to give them greater truth he studied architecture. He painted a few works in oil, but usually drew with a pen and finished with washes of water-colour. His exhibits at the Royal Academy range from 1797 to 1844, and some of his pictures appeared at the British Institution, Old Water Colour Society, and Suffolk Street. He drew illustrations for many works and travelled through Great Britain making drawings of country seats and churches, which were published. Died at Tattingstone, near Ipswich, on November 14th, 1847.

638. Staplehurst, Kent.
7⅛ by 10½. Signed, and dated 1830. *In circulation.*

1597–'01. Blythburgh Church, Suffolk.
Engraved in *Beauties of England and Wales*, Vol. 20.
6¾ by 9½. Signed, and dated 1808.

NEALE, Samuel.

618–'77. Old Houses at Abingdon, Berkshire
6¾ by 9¾. Signed.

NESBITT, Sidney.

Exhibited 1872–8.

A.L. 16281. A Village Street.
10 3/16 by 14⅛. Signed. *In the Art Library.*

NESFIELD, William Andrews.

Born on February 19th, 1793, at Chester-le-Street; was the son of the rector of Brancepeth, Durham; was educated at Winchester, Trinity College, Cambridge, and Woolwich. He entered the Army in 1809, served in the Peninsular war and in Canada, and retired in 1816 with the grade of lieutenant. He exhibited landscapes at the Old Water Colour Society from 1823, when he became successively an Associate and a Member, till 1851, but he resigned in the following year. In the latter part of his life he had a reputation as a landscape gardener. Died on March 2nd, 1881.

536. Bamborough Castle, Northumberland.
20⅞ by 27⅝. Signed. *Ellison Gift.*

986–'01. The Circle of Stones at Stenness, Orkney.
10 by 12.

D. 143–'94 to D. 272–'94. Miscellaneous Landscapes.
Various sizes. *In the Art Library.*

NEWTON, Alfred Pizzey or Pizzi, R.W.S.

Born on January 21st, 1830, at Rayleigh, Essex. Exhibited at the Royal Academy, but chiefly at the Old Water Colour Society, of which he became an Associate in 1858 and a Member in 1879. Painted landscapes, especially mountain scenery; executed drawings for Queen Victoria. Travelled in Italy and Greece. Died at Rock Ferry in 1883.

138–'84. Cornfield, Roehampton, Surrey.
8¼ by 12. Signed. *In circulation.*

139–'84. Landscape, with River and Bridge.
8¼ by 14¼. Signed. *In circulation.*

140–'84. Landscape, with Mountain Range.
6¼ by 13. Signed. *In circulation.*

141–'84. Rayleigh, Essex.
14¼ by 24¾. Signed. *In circulation.*

419–'91. Sunset on a Scotch Loch.
8⅛ by 16¼. Signed, and dated 1866.
In circulation. Prescott Hewett Gift.

105–'96. View of the Propylæa on the Acropolis, Athens.
13⅝ by 19½. Signed, and dated 1883.

841–'98. The Arch of Titus, Rome.
28⅜ by 44½. Signed, and dated 1862.
Given by the widow and children of the Painter.

NICHOLL, Andrew, R.H.A.

A landscape painter born at Belfast in 1804; worked chiefly in Ireland, and was a Member of the Royal Hibernian Academy; visited Ceylon. Exhibited from 1832 to 1867 at the Royal Academy and elsewhere. Died in 1886.

1197–'88. Collin Glen, Larne, near Belfast.
14¼ by 10. Signed. *In circulation.*

1498–'88. STUDY OF TREES.
9 by 12¾. *In circulation.*

1499–'88. SANDS OF NEWCASTLE, CO. DOWN.
7 by 10. Dated 1844. *In circulation.*

1500–'88. THE ISLANDS OF GALITA, GALITONA AND AGUGLIA, OFF THE COAST OF TUNIS.
6⅝ by 9⅞.

1633–'88. STUDY OF A WILLOW TREE OVERHANGING WATER NEAR BALL'S BRIDGE, DUBLIN.
12¾ by 19½. Signed on the front, and dated 1857 at the back.
In circulation.

111–'91. SUMMER WILDFLOWERS—STUDY FROM NATURE.
13¾ by 20¾.

NICHOLLS, William.

Born in March, 1794 or 1795. Established the first exhibition of paintings and sculpture held in the Belfast Museum. Died in April, 1840.

437–'02. A ROADSIDE STUDY—BELFAST.
9½ by 13½. Signed.

NICHOLS, Alfred.

Formerly master of the School of Art at Bristol. Exhibited in 1866.

S.EX. 104–'82. LEITH HILL, SURREY, FROM HOLMWOOD COMMON.
9 by 19⅜. *In circulation.*

S.EX. 408–'82. MARTELLO TOWERS NEAR DYMCHURCH, KENT.
13½ by 19⅝. Painted in 1878. *In circulation.*

S.EX. 409–'82. LITTE HEREFORD BRIDGE OVER THE TEME, NEAR TENBURY.
13¾ by 19¾. Painted in 1877. *In circulation.*

S.EX. 410–'82. CLEARING IN THE WOODS, NEAR LUDLOW.
13¾ by 19¾. Dated 1878. *In circulation.*

NICHOLSON, Alfred.

Born at Whitby in 1788; was a son of Francis Nicholson. In early life he was in the Navy and saw service on the coasts of Holland and Portugal. In 1813 he went to Ireland, where he spent three or four years sketching. About 1818 he settled in London as a teacher of drawing, and died there in 1833.

111–'92. IRISH LANDSCAPE, WITH RIVER AND CASTLE—EVENING.
12¾ by 8⅞. Signed.

NICHOLSON, Francis.

Born on November 14th, 1753, at Pickering in Yorkshire. After taking lessons from an artist at Scarborough, he returned to Pickering, where he chiefly painted animals. After two visits to London he settled in 1783 at Whitby; here he painted portraits and landscapes and taught drawing. In 1789 he first exhibited at the Royal Academy. Leaving Whitby in 1792, he went to Knaresborough, and thence to Ripon, settling finally in London. He was one of the founders of the Old Water Colour Society and subsequently its President, but tendered the resignation of his membership in 1813. Among his favourite subjects were rushing streams, waterfalls and shipwrecks. He worked at lithography. Died in London on March 6th, 1844.

421. Rhaiadr Mawr, North Wales.
30¼ by 25½. *In circulation.*

445. River Scene.
11⅞ by 16½. *In circulation.*

658–'70. Mount Etna.
35½ by 24⅞. *Given by Mr. T. F. Dillon Croker.*

174–'75. Edinburgh, from the Golf Links.
Engraved by J. Walker in 1798 in Vol. IV. of *The Copper Plate Magazine.*
14½ by 18½.

3011–'76. Lamb Row, Chester.
Exhibited at the Old Water Colour Society in 1808.
21 by 16½. *William Smith Bequest.*

3012–'76. Scarborough Castle—A Shipwreck.
18¼ by 24¼. *William Smith Bequest.*

684–'77. Scarborough: Shipwreck at the Foot of the Castle Cliff; taken from the "New Pier."
18 by 24. Signed at the back, and dated 1803. *In circulation.*

367–'80. Cascade near Gayle, Wensleydale, Yorkshire.
11¾ by 18. Signed at the back, and dated 1814.

139–'82. Landscape—Valley with Figures in the Foreground, and Mountain in the Distance.
8¾ by 12. *In circulation.*

1452–'82. Landscape—River Flowing between Mountains and crossed by a Bridge.
24 by 36. *In circulation.*

178–'90. Ripon Cathedral, from near the River.
14½ by 20¼. *In circulation.*

94–'94. HEAD OF HAWES WATER, WESTMORLAND.
10 by 15¼. *In circulation. Given by Mr. J. E. Taylor.*

95–'94. GHIRIMEER on the upper Lake of Killarney.
9½ by 13½. *In circulation. Given by Mr. J. E. Taylor.*

1726–'00. SCARBOROUGH.
13⅝ by 19⅞. *Ashbee Bequest.*

NICOL, Erskine, A.R.A., R.S.A.

Born at Leith in 1825. He was apprenticed to a house-painter; but being determined to become an artist, he spent his spare time studying at the Trustees' Academy, Edinburgh, where he obtained admission at the age of twelve. Subsequently he became drawing master at Leith High School, but went to Ireland at the age of twenty. During four years' residence in that country he gathered material for the pictures of Irish life and character with which his name is usually associated. Returning to Edinburgh he exhibited at the Royal Academy from 1851 and at the British Institution. In 1855 he became an Associate and in 1859 a Member of the Scottish Academy. He removed to London in 1862 and was elected A.R.A. in 1866; he became an Honorary Retired Associate in 1885, but exhibited at the Academy as late as 1893. Many of his pictures have been engraved. Died on March 8th, 1904.

1771–'00. "CLOUT THE AULD, THE NEW ARE DEAR." An old Scotch woman mending a dress.
9⅝ by 13⅝. Signed, and dated 1886. *Ashbee Bequest.*

NIEMANN, Edmund John.

Born at Islington in 1813; was engaged at "Lloyd's" during the early part of his life, but relinquished business in 1839 to adopt art as a profession. He retired to High Wycombe, where he worked incessantly out of doors. His first exhibit at the Academy appeared in 1844, and he also exhibited at the British Institution, Suffolk Street and elsewhere. His subjects were mainly landscapes. He returned to London in 1850. Died at The Glebe, Brixton Hill, on April 14th, 1876.

1452–'69. LANDSCAPE, WITH POOL AND TREES—SUNSET.
12⅞ by 24¼. Signed, and dated 1859. *Townshend Bequest.*

1479–'69. LANDSCAPE—EVENING.
12 by 24⅜. Signed, and dated 1857.
In circulation. Townshend Bequest.

1508–'69. Landscape—Morning.

17 by 26. Signed. *In circulation. Townshend Bequest.*

622–'70. Autumn Evening—A Composition.

15½ by 10. Signed, and dated 1865.

In circulation. Parsons Bequest.

NIGHTINGALE, Frederick C.

An amateur. Exhibited from 1865 to 1885.

2997–'76. San Biagio, Venice.

9½ by 16½. Signed, and dated 1868. *William Smith Bequest.*

NINHAM, Henry.

A painter of the Norwich School, born at Norwich on October 15th, 1793; was the son of John Ninham, a heraldic painter. He was for many years employed in painting armorial bearings on coaches. He frequently contributed oil and water-colour paintings to Norwich exhibitions from 1816 to 1831. Most of his pictures represent old buildings in Norfolk. Ninham also produced numerous etchings and lithographs. Died in his native town on October 23rd, 1874.

D. 501–'89. Mountainous Landscape.

7½ by 13. *In the Art Library.*

See also Thirtle, John, No. 23–'74.

NORMAN, Philip, F.S.A.

D. 7 to D. 90–'96. Drawings of Old London. *See* special catalogue.

In circulation.

NORTH, John William, A.R.A., R.W.S.

68–'95. A Gipsy Encampment.

25¼ by 36½. Signed, and dated 1873.

NORTHCOTE, James, R.A.

Born on October 22nd, 1746, at Plymouth; was apprenticed to his father, a watchmaker, but devoted his spare time to the study of art. In May, 1771, he came to London, was admitted to the studio of Sir Joshua Reynolds, and became a student of the Royal Academy. He first exhibited

at the Royal Academy in 1773. In 1775 he returned to Devonshire and made some money by painting portraits. In 1777 he set out for Italy, and returned to London in 1780. In 1786 he produced his first successful historical work, and was elected A.R.A.; the following year saw him a full member. Besides painting, he wrote several works on art subjects. After making a considerable fortune, he died in London on July 13th, 1831.

3007–'76. PORTRAIT OF THE PAINTER.

8⅜ by 6⅜. Pencil and colour. *William Smith Bequest.*

See also HOARE, PRINCE, Nos. F. 105, 106.

NOWLAN, Frank.

Exhibited from 1866 to 1886, his works appearing at the Royal Academy, Suffolk Street and elsewhere.

1110–'86. LADY WEARING A LACE VEIL AND HOLDING A FAN.

10⅝ by 7⅝. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1115–'86. HEAD OF A GIRL WEARING A YELLOW HEAD-DRESS.

7⅞ by 6¼. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

OAKES, John Wright, A.R.A., H.R.S.A.

Born on July 9th, 1820, at Sproston House, near Middlewich, Cheshire. He was educated at Liverpool and received instruction in art from a Mr. Bishop of Liverpool College. He exhibited first at the Liverpool Academy, of which he became an Associate in 1847, a Member in 1850 and Honorary Secretary in 1853. In 1847 he exhibited at the British Institution, and in 1848 at the Royal Academy. His subjects were mainly landscapes. In 1859 he resigned his membership of the Liverpool Academy and removed to London. He became an Associate of the Institute in 1874, but resigned in 1875; in the following year he was elected A.R.A. and in 1883 an Honorary Member of the Royal Scottish Academy. Died at Leam House, Addison Road, Kensington, on July 8th, 1887, and was buried in Brompton Cemetery.

D. 205–'06. A COTTAGE NEAR BEDFORD.

12¾ by 18½. Signed.

OAKLEY, Octavius.

Born in April, 1800. He began his career as a portrait painter in water-colours, but later on took to painting landscapes, gipsies, etc. About 1841, having resided at Derby and Leamington, he came to London, and in 1842 was elected an Associate of the Old Water Colour Society; he became a Member in 1844; he also exhibited at the Royal Academy and Suffolk Street. Died at Bayswater on March 1st, 1867.

537. Flower Gatherers.
23¼ by 16½. *Ellison Gift.*

1466–'69. "Buy my Spring Flowers."
24 by 16⅝. *In circulation. Townshend Bequest.*

D. 1393–'03. Greenwich Pensioners discussing the merits of the Crimean War.
24 by 18. *Given by Mr. George Weeks.*

OLDFIELD, J. Edwin.

Exhibited at Suffolk Street in 1825, and at the Royal Academy in 1826 and 1854.

D. 913–'04. Hôtel de Ville, Brussels.
5⅝ by 7⅞. Signed.

OLIVER, Mrs. William, R.I. (Miss Emma S. Eburne).

Was born in 1819; became a Member of the New Water Colour Society (now the Royal Institute) in 1849; also exhibited at the Royal Academy and British Institution. After the death of her first husband, Mr. William Oliver, she married Mr. John Sedgwick. She died in 1885.

486–'97. Vale of Dedham, Essex.
13½ by 20.

O'NEILL, Hugh.

Born in Bloomsbury in 1784; was the son of an architect. He was helped by Dr. Monro, and became a drawing master at Oxford and subsequently at Edinburgh, Bath, and Bristol. Of old buildings at Bristol alone he made over 500 sketches. He died there on April 7th, 1824.

1695–'71. CHURCH AND HOUSES AT CONWAY.
10⅞ by 16⅝. *William Smith Gift.*

404–'74. CARISBROOKE CHURCH, ISLE OF WIGHT.
20¾ by 16. Signed, and dated 1812. *In circulation.*

619–'77. OLD CHURCH AND HOUSES.
8 by 12¼. Sepia. *In circulation.*

ORAM, Edward.

Was a son of William Oram, architect and painter; became an assistant to P. J. de Loutherbourg, R.A.; exhibited from 1776 at the Incorporated Society of Artists and from 1775 to 1799 at the Royal Academy. In 1810 a work by him (perhaps posthumous) on colour in landscape painting appeared.

139–'92. LANDSCAPE WITH RIVER, CASTLE IN THE DISTANCE.
4¾ by 5¼.

ORME, Daniel.

Born about 1766. He became a stipple engraver and a miniature painter. He exhibited at the Royal Academy between 1797 and 1801, and is supposed to have died about 1832.

397–'76. THE NEW PIER, MARGATE.
4⅝ by 7⅜. Signed, and dated 1799.

ORME, E.

Exhibited architectural drawings at the Royal Academy, 1801–3.

A.L. 8375. SKETCHBOOK, with drawings, chiefly of landscapes.
Pencil and wash. *In the Art Library.*

ORME, William.

Exhibited at the Royal Academy, 1797–1819.

Topographical draughtsman; drew for *The Copper Plate Magazine*, &c.

A.L. 6784. 1–24. TWENTY-FOUR VIEWS IN INDIA, including views of Calcutta, Delhi, Arcot, Madras, etc.; original drawings for "Twenty-four Views of Hindostan," by E. Orme, 1805. After Colonel Ward.
Each about 12 by 17, some upright. *In the Art Library.*

ORROCK, James, R.I.

1180–'86. Mount Sorrel, Leicestershire.
25½ by 40. Signed at the back.
Dixon Bequest (*Bethnal Green Museum*).

255–'94. On the Nith, Dumfriesshire.
19½ by 29½. Signed. *Given by the Painter.*

21–'00. Dunnottar Castle, Kincardineshire.
13 by 19¾. Signed on the front, and dated 1898 at the back.
Given by the Painter.

24–'00. St. Andrews, Fifeshire
13⅝ by 20½. Signed, and dated 1888. *Given by the Painter.*

1713–'00. Corrie, Isle of Arran.
13½ by 20½. *In circulation. Ashbee Bequest.*

1785–'00. Linlithgow Castle.
12⅞ by 19⅝. Signed, and dated 1883. *Ashbee Bequest.*

D. 1073–'04. Bradgate Park, near Leicester.
29⅜ by 45. Signed, and dated 1884. *Given by the Painter.*

ORSAY, Count d'. *See* page 122.

OWEN, H. Smythe.

A.L. 7070. 11. Tintern Abbey.
12¼ by 18⅞. *In the Art Library. Townshend Bequest.*

OWEN, Samuel.

Born in 1768 or 1769. He generally painted shipping, and his works are always carefully coloured and finished. From 1794 to 1807 he exhibited marine and naval pieces at the Royal Academy, and he exhibited at other exhibitions until 1810. He was a Member of the short-lived Society of Associated Artists in Water Colours. After having long ceased to practise his art, he died at Sunbury on December 8th, 1857.

449. On the Thames.
6⅜ by 9⅛. Signed, and dated 1801. *In circulation.*

450. Passengers proceeding by Boat to their Ship.
5½ by 8⅜. *In circulation.*

495. Luggers on the Shore.
23⅝ by 32⅛. Signed, and dated 1808.

1681–'71. SHIPPING IN A CALM, WITH FISHERMEN ON THE BEACH.

Exhibited at the Royal Academy in 1802.

9 by 13⅛. Signed, and dated 1800. *William Smith Gift.*

2975–'76. INDIAMAN LYING-TO FOR A PILOT.

12⅜ by 17. *William Smith Bequest.*

629–'77. DUTCH VESSELS AND BOATS.

7¼ by 11⅜. *In circulation.*

136–'82. SEA PIECE, WITH FISHING-BOATS.

5½ by 8. Signed. *In circulation.*

222–'85. RIVER SCENE, WITH FISHERMEN, BOATS, &C.

5½ by 8½. *In circulation.*

1621–'88. SHIPPING OFF THE NORTH FORELAND.

13½ by 18¼. *In circulation.*

1622–'88. VESSELS AND FISHING BOAT.

8 by 11. *In circulation.*

A. L. 5744. BOATS AND SHIPPING.

8 15/16 by 12⅞. *In the Art Library.*

D. 410–'99. BILLINGSGATE.

9⅜ by 7½. Signed. *In the Art Library.*

The Art Library also contains two coast scenes in sepia by Samuel Owen.

PAIN, Robert Tucker.

Exhibited from 1863 to 1877 at the Royal Academy, British Institution, Suffolk Street and elsewhere. His subjects were usually landscapes.

1801–'88. A MISTY MORNING AT TALYLLYN, NORTH WALES.

13½ by 19½. Signed, and dated 1865.

Bequeathed by Mr. Arthur Ditchfield.

PALMER, Miss Edith.

Born in 1770; lived at Bath; exhibited landscapes at the British Institution, 1813–15; died in 1834.

531–'74. LANDSCAPE, WITH CATTLE DRINKING.

11¼ by 15. Dated 1820 at the back.

PALMER, Samuel.

Born in Surrey Square, St. Mary's, Newington, on January 27th, 1805. Began painting in his 13th year, and exhibited at the Royal Academy at the age of 14; was to a great extent self-taught; practised both in oils and water-colours. Made the acquaintance of John Linnell (whose daughter he married) and of William Blake. Studied from the antique at the British Museum, and gradually improved his technical power. He visited France and Italy in 1837, and spent two years in the latter country. On his election in 1843 as Associate of the Old Water Colour Society, Palmer determined to confine his painting in future to water-colours; he became a full Member of the Society in 1854. He contributed to the Royal Academy exhibitions until 1873, and exhibited also at the British Institution and Suffolk Street, He etched some excellent reproductions of his pictures and was a Member of the Etching Club. Died at Redhill on May 24th, 1881.

538. Going to Sea.
7⅝ by 16⅞. *Ellison Gift.*

1204–'86. Landscape with Windmill, Figures and Cattle.
21⅛ by 29¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

40–'92. Going Home at Curfew Time.
10¾ by 15⅝. Signed, and dated 1864.

68–'00. The Winding Stream.
4 by 7. Signed.

PARIS, Walter.

Exhibited from 1849 to 1891 at the Royal Academy (1849 and 1872), Suffolk Street, the New Water Colour Society (now the Royal Institute), and elsewhere.

11–'80. Old Arched Building at Dol, Brittany.
6⅞ by 10. *In circulation.*

12–'80. Exterior of a Church at Cherbourg.
9¾ by 14. *In circulation.*

13–'80. Gateway and Houses at Mont Saint Michel, Normandy.
13¾ by 9¾. *In circulation.*

14–'80. Mont Saint Michel, Normandy.
12¼ by 20½. Signed, and dated 1879. *In circulation.*

15–'80. Coast Scene at Dawlish, S. Devon.
9¾ by 13¾. *In circulation.*

338–'80. Court in the Abbey of Mont Saint Michel, Normandy.
13¾ by 9¼. Signed. *In circulation.*

26–'82. Quay, with Shipping, Venice.
9½ by 14. Signed, and dated 1880. *In circulation.*

27–'82. Coast Scene at Gorey, Jersey.
12½ by 20½. Signed, and dated 1879. *In circulation.*

PARKER, Henry Perlee.

Born at Devonport in 1795 ; was the son of a teacher of drawing. In 1816 he quitted Plymouth for Newcastle, where he became popular. About 1840 he was appointed drawing master at Wesley College, Sheffield, but removed about 1844 to London, where he died in 1873.

1680–'71. Shipping—Sunset.
11⅞ by 17⅝. *William Smith Gift.*

PARLBY, James.

Exhibited at Suffolk Street, etc., 1870–73.

581–'82. Skirts of a Wood, with Girl and Dog.
10 by 7. Signed, and dated 1873. *Jones Bequest.*

PARRIS, Edmund Thomas.

Born at Marylebone in June, 1793 ; was apprenticed to a firm of jewellers. In 1816 he became a student of the Royal Academy, where he exhibited in the same year. From 1824 to 1829 he was engaged in painting Horner's Colosseum near Regent's Park. In 1838 he became historical painter to Queen Adelaide. In 1853–6 he "restored" Sir James Thornhill's paintings in the dome of St. Paul's. His pictures dealt with a large range of subjects, and some of them were engraved. Parris exhibited at the Royal Academy, the British Institution, Suffolk Street and the New Water Colour Society (now the Royal Institute). He obtained a premium at the Westminster Hall competition in 1843. He died on November 9th, 1873.

1946–'00. The Topaz.
12 by 9⅛. Signed, and dated 1835.

PARS, William, A.R.A.

Born in London in 1742; was the son of a chaser. Studied at Shipley's School, St. Martin's Lane School, the Duke of Richmond's gallery and the Royal Academy Schools (1769). He exhibited at the Incorporated Society of Artists, Free Society of Artists and Royal Academy from 1760 to 1776. He accompanied Dr. Chandler and Mr. Revett to Greece as draughtsman for the Dilettanti Society, returning in 1766. His earlier pictures deal with ruins and landscapes, but later he seems to have preferred portraiture. He was elected A.R.A. in 1770, and was a Member of the Free Society of Artists. The Dilettanti Society sent him in 1775 to study at Rome, and he died there in 1782.

675. KILLARNEY, FROM THE HILLS ABOVE MUCKROSS.
13⅛ by 19¼. *In circulation.*

676. LONDONDERRY.
13⅛ by 19¼.

179–'90. KILLARNEY AND LAKE.
12½ by 19.

180–'90. ITALIAN VILLA.
8⅞ by 12¾.

5–'91. LOUGH KEY, FROM ROCKINGHAM, CO. ROSCOMMON.
13⅛ by 19.

122–'92. IRISH VILLAGE, WITH RUINED CHURCH.
10⅜ by 14⅝. *In circulation.*

110–'94. CARNARVON CASTLE.
10⅜ by 14⅞. *In circulation. Given by Mr. J. E. Taylor.*

A.L. 5724. MUCKROSS ABBEY, NEAR KILLARNEY.
13¼ by 19. *In the Art Library. Given by Mr. E. Daniell.*

A.L. 5725. LARICI.
19¼ by 23⅛. *In the Art Library. Given by Mr. E. Daniell.*

D. 92 to 94–'89. THREE ARCHITECTURAL SKETCHES.
Various sizes. *In the Art Library.*

PATTEN, George, A.R.A.

Born on June 29th, 1801; was the son of a miniature painter, who taught him painting. He became a student of the Royal Academy in 1816. He practised chiefly as a miniaturist till about 1830, when he took to portraiture in oils and subject painting. In 1837 he was elected A.R.A. and toured in Italy; in 1840, after painting Prince Albert's portrait in Germany, he was appointed his portrait painter. Several of his latter years were spent at Ross, Herefordshire, but he finally returned to the neighbourhood of London, where he died on March 11th, 1865.

99–'92. LUDLOW CASTLE, OVERLOOKING THE RIVER TEME.
7¼ by 11¼.

PAXTON, Sir Joseph.

Born on August 3rd, 1801, at Milton Bryant, near Woburn, Bedfordshire; was the son of a small farmer. He was educated at Woburn Grammar School, and became a gardener. After holding several situations he was employed in 1823 at the Horticultural Society's gardens at Chiswick. The Duke of Devonshire afterwards appointed him superintendent of his gardens at Chatsworth. He became a close friend of the Duke and travelled with him through Europe and Asia Minor. In 1850, after 233 plans for the Great Exhibition had been rejected, Paxton's design, prepared in nine days, was accepted; in the following year he was knighted. He exhibited at the Royal Academy in 1854 and 1856. From 1854 to 1865 he was Liberal M.P. for Coventry. Died at Rockhills, Sydenham, on June 8th, 1865.

D. 29–'05. ORIGINAL SKETCH FOR THE GREAT EXHIBITION OF 1851.
13⅝ by 20⅝. *Given by Mr. E. M. Wrench, F.R.C.S.*

PAYNE, William.

Was at first employed in the engineer's department at Plymouth Dockyard. Taught himself art and developed an original style. In 1786, while residing at Plymouth, he exhibited local views at the Royal Academy. In 1790 he removed to London, where he became a fashionable teacher. His great facility proved a disadvantage, for his style became unnatural and affected. In 1809 he was elected Associate of the Water Colour Society, but he did not rejoin it at its reconstitution in 1812. The dates of his birth and death are unknown.

384. Harewood House, Yorkshire.
10 by 14⅛. *In circulation.*

560. Landscape Composition.
23½ by 36. *In circulation.*

684. Landscape Composition.
13½ by 19⅝. *In circulation.*

1696–'71. Near Bristol, looking over the Severn; the Welsh Coast in the Distance.
11½ by 15¾. Signed. *William Smith Gift.*

58–'72. River Scene, with Cottage and Trees.
8⅞ by 12½.

59–'72. Coast Scene, with Mountains—Low Tide.
9 by 12¾.

48–'79. Coast Scene, with Figures, a Ruined Castle, and Shipping.
11½ by 16¾. Signed, and dated at back 1805.

49–'79. Shipping at Swansea, with Groups of Figures on the Shore.
7⅜ by 10¾. Signed at back, and dated 1825.

1051–'84. Landscape Composition.
25⅞ by 35¾. *In circulation. Given by Mrs. Caroline Winter.*

1052–'84. Clifton, near Bristol. From a sketch by Robert Winter.
8¼ by 11. *In circulation Given by Mrs. Caroline Winter.*

1053–'84. Waterfall.
11⅞ by 16¼. *In circulation. Given by Mrs. Caroline Winter.*

181–'90. Landscape, with Figures.
4¼ by 8⅜. *In circulation.*

182–'90. Cottages, with Figures.
9¾ by 12½. *In circulation.*

1809–'00. Scarborough, from the North.
11⅝ by 16⅛. *In circulation. Ashbee Bequest.*

1810–'00. Scarborough, from the South.
11⅝ by 16⅛. *Ashbee Bequest.*

D. 900–'00. St. Paul's Cathedral, from Westminster Bridge.

11¾ by 16⅝. *In the Art Library.*

D. 901–'00. St. Paul's Cathedral, from below London Bridge.

12 by 16$\frac{9}{16}$. *In the Art Library.*

The Art Library also contains two landscapes in sepia by William Payne.

PEARSON.

See **Wainewright, Thomas Francis.**

PEARSON, C.

Probably Cornelius Pearson, who was born at Boston, Lincolnshire, but came early to London and was apprenticed to an engraver. He exhibited at Suffolk Street from 1843 to 1879, and at the Academy on four occasions. His death occurred in 1891.

1158–'86. Llyn Cwellyn, near Beddgelert.

12⅞ by 19¾. Signed, and dated 1856.

Dixon Bequest (Bethnal Green Museum).

1159–'86. On the Conway, North Wales.

9½ by 13⅛. Signed, and dated 1855.

Dixon Bequest (Bethnal Green Museum).

PEARSON, William.

Exhibited landscapes at the Royal Academy from 1799 to 1804, and was working in 1813.

1679–'71. Landscape with Cottages.

7⅞ by 10½. Late 18th century drawing. *William Smith Gift.*

183–'90. The School, Shrewsbury.

6¼ by 9¾.

D. 162–'06. Chester, from the River.

10⅜ by 14⅝.

PEEL, James, R.B.A.

Born at Newcastle-on-Tyne in 1811. Learnt drawing from Dalziel, the father of the well-known engravers. Came to London in 1840; painted landscapes; exhibited from 1842, chiefly at Suffolk Street, but also at the Royal Academy (1843–88), British Institution, etc.; was elected a Member of the Society of British Artists in 1871. Died at Reading on January 28th, 1906.

A. L. 5812. Fox Covers in North Devon.
$9\frac{13}{16}$ by $18\frac{5}{16}$. *In the Art Library.*

PENLEY, Aaron Edwin.

Born in 1807. Practised as a miniature painter at Manchester in 1834–5; exhibited water colour portraits, landscapes, etc., at the Royal Academy from 1835 to 1869; was elected a Member of the New Water Colour Society (now the Royal Institute) in 1838, withdrew in 1856 and was re-elected as Associate in 1859. In 1850 he became Assistant Professor of Drawing, and in 1855 Professor at the Addiscombe Military College, and later filled a similar post at Woolwich. He was Water Colour Painter in Ordinary to William IV. He wrote several works on water-colour painting. Died at 5, Eliot Hill, Lewisham, on January 15th, 1870.

337. Moorland Scene.
$11\frac{1}{4}$ by $20\frac{3}{4}$. Signed.

1429–'69. Crossing the Sands; Early Morning, Low Water.
21 by 36. Signed, and dated 1846.
In circulation. Townshend Bequest.

1451–'69. Lake Scene.
9 by $20\frac{1}{2}$. Signed, and dated 1846.
In circulation. Townshend Bequest.

1458–'69. Wood near Cheltenham.
$11\frac{3}{8}$ by $18\frac{3}{4}$. Signed, and dated 1848. *Townshend Bequest.*

1493–'69. Approaching Evening—the Langdale Pikes from Windermere.
$7\frac{3}{8}$ by $12\frac{3}{8}$. Signed, and dated 1846.
In circulation. Townshend Bequest.

1199–'86. Buttermere, Cumberland—Evening.
$17\frac{3}{4}$ by $36\frac{1}{4}$. Signed. *Dixon Bequest (Bethnal Green Museum).*

184–'90. Mountain Landscape—Cader Idris (?).

9⅝ by 13½. Signed.

41–'92. Loch Long, Argyleshire.

7⅝ by 13⅜. Signed, and dated 1863. *In circulation.*

PERRY, Alfred.

Exhibited at the Royal Academy, Suffolk Street, etc., 1847–81.

A.L. 5813. A Bull of the Roman Campagna.

11⅜ by 16⅜. Signed, and dated 1868. *In the Art Library.*

PETIT, The Rev. Jean Louis.

Born in 1801. Took his B.A. degree at Trinity College, Cambridge in 1823. Was a Member of the Archæological Institute, and a clever water colour sketcher. He produced some good etchings, sometimes illustrated his own antiquarian papers, and wrote several works on architecture. Died at Lichfield on December 1st, 1868.

D. 790–'01 to D. 821–'01. Sketch-book with drawings of church architecture.

Pen and wash. *In the Art Library.*

PETRIE, George, P.R.H.A.

Born at Dublin in 1789; was the son of a portrait painter; studied art in the Dublin Society's Schools, and gained a silver medal in his 14th year. He was keenly interested in the antiquities of Ireland, and when on sketching expeditions made careful notes of antiquarian remains. He visited Wales in 1810 and London in 1813. In 1818 he exhibited at the Royal Academy. For some years he was mainly engaged on landscape views as illustrations of works on Ireland. In 1826 he became an Associate of the Royal Hibernian Academy, in 1828 a Member, in 1830 Librarian, and finally President, but resigned in 1859. He also wrote sundry works on archæological subjects, and received the honorary degree of LL.D. from Dublin University. From 1849 he was in receipt of a Civil List Pension. Died at Dublin on January 17th, 1866.

106–'88. Vale of Glendalough, Co. Wicklow, with the Round Tower.

12¾ by 17.

PHILLIP, John, R.A.

Born at Aberdeen on April 19th, 1817; was the son of a soldier. In 1836 he was sent to London by Lord Panmure and placed under T. M. Joy; in 1837 he became a student of the Royal Academy, where he first exhibited in 1838. He returned to Aberdeen in 1840 but soon settled in London again. In 1852 he went to Spain for his health, and from this date his subjects are mostly Spanish. Phillip was elected A.R.A. in 1857 and R.A. in 1859. His pictures, chiefly in oils, include portraits, and domestic and historical scenes. Died at Campden Hill, Kensington, on February 27th, 1867.

D. 1506–'89. Life Study.
10 by 7. *In the Art Library.*

PHILLIPS, Giles Firman.

Born in 1780. He exhibited from 1830 to 1866 at the Royal Academy, the British Institution, Suffolk Street and the New Water Colour Society (now the Royal Institute), and became a Member of the last-named society in 1831, but resigned a few years later. Most of his pictures represented views on the Thames. In 1838 he published his "Theory and Practice of Painting in Water Colours." Died on March 31st, 1867.

104–'92. Coast Scene—Sunset.
3 by $6\frac{1}{4}$. *In circulation.*

105–'92. A River Scene.
$4\frac{3}{8}$ by $8\frac{5}{16}$.

PHIPSON, Evacustes A.

D. 22–25, 50, 51, 65, 102, 107–109, 116–122, 127–132–'94, and D. 528, 529–'97.

Water colour sketches of Normandy, Brittany, Kent, and Sussex.
Various sizes. *In circulation. The last two given by the Painter.*

PICKERING, George.

Born in Yorkshire about 1794. Between 1815 and 1828 he exhibited at Suffolk Street, and the Old Water Colour Society, and at the Liverpool Academy, of which he was a non-resident Member. He became a drawing master at Chester and drew landscapes for Ormerod's "History of Cheshire" and other works. Died at Birkenhead in 1857.

418–'87. Near the Old Bath, Matlock, Derbyshire—Wood scene, with cattle drinking at a river.
16 by 24. Painted in 1816.

PICKERSGILL, Frederick Richard, R.A.

Born in London in 1820; was a nephew of H. W. Pickersgill, R.A.; received instruction in art from his uncle, W. F. Witherington, R.A., and entered the Royal Academy Schools in 1840. He exhibited oil paintings at the Royal Academy from 1839 to 1875, and at the British Institution from 1841 to 1847. Many of his pictures illustrate scenes from Shakespeare, Milton, and other poets. In 1843 he won a prize of £100 at the Westminster Hall competition, and in 1847 his "Burial of Harold" was awarded a first prize and was purchased for the Houses of Parliament. In 1847 he was elected A.R.A., and in 1857 an Academician; from 1873 to 1887 he was Keeper of the Royal Academy, and from 1888 an Honorary Retired Academician. He died in the Isle of Wight on December 20th, 1900.

128–'85. THE INDUSTRIAL ARTS IN TIME OF PEACE. Design for fresco decoration of a lunette in the Museum.
6 ft. 6 in. by 15 ft. Crayon, on paper.

PILLEAU, Henry, R.I.

Born in 1815. Exhibited from 1850–80 at the Royal Academy, and also at the British Institution, the Institute (now the Royal Institute) and Suffolk Street. In 1882 he became a Member of the Institute, and he was also a Member of the Institute of Painters in Oil Colours. Died in 1899.

517–'69. THE NILE NEAR BULAK.
$9\frac{3}{4}$ by $22\frac{1}{2}$. Signed, and dated 1868.

D. 347–'88. MOUNTAINOUS LANDSCAPE.
$8\frac{5}{8}$ by $12\frac{1}{2}$. Signed, and dated (18)46. *In the Art Library.*

D. 1901–'89. RUINS OF A CHURCH.
$10\frac{3}{16}$ by $13\frac{5}{8}$. *In the Art Library.*

PINWELL, George John.

Born at High Wycombe on December 26th, 1842; was the son of a builder; studied at St. Martin's Lane School and at Heatherley's School of Art; became a designer and drew illustrations for numerous books, *Once a Week*, and other periodicals. From 1864 he worked for the Brothers Dalziel. Became an Associate of the Old Water Colour Society in 1869 and a Member in 1870. Died at 86, Adelaide Road, Haverstock Hill, London, on September 8th, 1875, and was buried in Highgate Cemetery.

92–'96. Lovers.

$6\frac{1}{2}$ by $5\frac{1}{4}$. Signed, and dated (18)69.

69–'00. The Gossips.

$5\frac{1}{4}$ by $6\frac{3}{4}$.

The Art Library contains two drawings on wood by Pinwell.

PITT, William.

Exhibited at the Royal Academy, British Institution, Suffolk Street, etc., 1853–90.

A.L. 5753. Valle Crucis Abbey, near Llangollen.

$7\frac{1}{2}$ by 12. *In the Art Library.*

POCOCK, Nicholas.

Born about 1741; was the son of a merchant of Bristol, and when young commanded merchant vessels sailing from that port. He taught himself drawing and illustrated his journal with sketches of scenes he met with on his voyages. Later on he left the sea to devote himself to art, and met with encouragement from Sir Joshua Reynolds. He exhibited from 1782 to 1817 at the Royal Academy (1782–1815), British Institution and Old Water Colour Society; he was one of the original members of the last-named society, but he did not rejoin it at its reconstitution in 1812. Many of his pictures dealt with naval engagements or other marine subjects. Died at Maidenhead on March 19th, 1821.

439. A Mountainous Country.

17 by 24. Signed, and dated 1790. *In circulation.*

40–'71. Cader Idris, North Wales.

$11\frac{3}{4}$ by $16\frac{7}{8}$. Signed, and dated 1790. *In circulation.*
Given by Sir Walter C. Trevelyan, Bart.

41–'71. Llanstephan Castle, Coast of Carmarthenshire.

$14\frac{3}{8}$ by $20\frac{5}{8}$. Dated. *Given by Sir Walter C. Trevelyan, Bart.*

1692–'71. Bangor, with Penmaenmawr in the Distance.

$11\frac{7}{8}$ by 17. Signed, and dated 1795. *William Smith Gift.*

1635–'88. Shipping in a Calm, and Groups of Figures Ashore at Basseterre, the Capital of the Island of St. Kitts, West Indies.

Exhibited at the Royal Academy, 1791.

$19\frac{1}{2}$ by $27\frac{1}{2}$. Signed, and dated 1791. *In circulation.*

369–'90. LANDSCAPE, WITH COTTAGE AND CHILDREN.
22¼ by 30⅝. Signed, and dated 1791.

A.L. 5757. A NAVAL ENGAGEMENT.
9⅞ by 14. *In circulation.*

A.L. 7836. SHIP IN A GALE.
10⅝ by 9¼. *In the Art Library.*
Given by Sir Walter C. Trevelyan, Bart.

A.L. 7837. COAST SCENE.
7¼ by 10 7/16. *In the Art Library.*
Given by Sir Walter C. Trevelyan, Bart.

POLLEN, John Hungerford, M.A., F.S.A.

Born on November 19th, 1820; was a son of Sir J. W. H. Pollen, Bart.; graduated at Christ Church College, Oxford, in 1842, and shortly after was elected a Fellow of Merton College. During his tenure of the Fellowship he painted the roof of the college chapel, and in 1857 he helped Rossetti and Burne-Jones to decorate the Oxford Union. He was one of the followers of the Oxford Movement to Rome. For some years he was Professor of Fine Arts at the Roman Catholic University, Dublin. He was for some years editor of catalogues for the South Kensington Museum (now the Victoria and Albert Museum). Died in London on December 2nd, 1902.

D. 10–'06. HENRY V. DISEMBARKING IN THE SEINE TO LAY SIEGE TO HARFLEUR, AUGUST 13TH, 1415.

Sketch for one of a series of wall-hangings executed for Alton Towers, the seat of the Earl of Shrewsbury.

13⅝ by 24⅛. Signed, and dated 1873.

Given by Mrs. John Hungerford Pollen.

POOLE, Paul Falconer, R.A.

Born at Bristol on December 28th, 1807. As an artist he was entirely self-taught, and his early works were therefore somewhat deficient in technique. His first contribution to the Royal Academy appeared in 1830, but he did not exhibit again till 1837, during which interval he made good progress in a larger manner. In 1843 he exhibited a work of startling power, "Solomon Eagle exhorting the people to repentance during the Plague of 1665;" it considerably increased Poole's reputation as a painter of great dramatic imagination. He changed his subjects, however, and returned to simple,

pastoral themes. In 1847 he won a prize of £300 at the Westminster Hall competition. He became A.R.A. in 1846, R.A. in 1861, an Associate and Member of the Institute (now the Royal Institute) in 1878, and an Honorary Retired Academician in 1879. Died at Uplands, Hampstead, on September 22nd, 1879, and was buried in Highgate Cemetery.

589–'70. Slate Wharf on the Bank of a River.
13¾ by 10. Signed. *In circulation. Parsons Bequest.*

420–'91. The Sleeping Shepherd.—Seascape with moonlight effect.
12⅜ by 17½. Signed, and dated 1879. *Prescott Hewett Gift.*

POUNCY, B. T.

A brother-in-law of the engraver Woollett (1735–85) from whom he received instruction in art. He became an engraver, and besides executing some excellent plates, he engraved seals and antiquarian facsimiles. Pouncy also painted landscapes in water colours; he contributed a few Kentish views to the Royal Academy exhibitions and exhibited at the Incorporated Society of Artists. Died in Pratt Street, Lambeth, on August 22nd, 1799.

108–'79. On the Coast at Broadstairs.
9½ by 13¼. Signed.

185–'90. Landscape, with Timber Waggon and Figures.
7⅜ by 8¾.

POWELL, Alfred.

1217–'86. A Summer Afternoon in Surrey; Haymaking on the right.
14¾ by 25. Signed, and dated 1881.
Dixon Bequest (Bethnal Green Museum).

POWELL, Sir Francis, R.W.S., P.R.S.W.

421–'91. A Grey Day at Sea.
10 by 19⅝. Signed. *Prescott Hewett Gift.*

1800–'00. Arran from Inchmarnock Waters.
17½ by 31½. Signed. *Ashbee Bequest.*

POWELL, John.

Born about 1780. At first he painted in oils, and executed numerous views of Wales. Later he took up water-colour painting. His exhibits at the Royal Academy range from 1796 to 1833, and he also exhibited at the Old Water Colour Society. He was also much employed in teaching, and published some etchings.

483. BONCHURCH, ISLE OF WIGHT.
$7\frac{1}{2}$ by 10. Sepia. *In the Art Library.*

551. DERWENTWATER, CUMBERLAND.
$22\frac{1}{2}$ by $35\frac{7}{8}$. Signed.

1270–'71. MILL AT TINTERN, MONMOUTHSHIRE.
$12\frac{1}{4}$ by 18. Signed. *In circulation.*

1759–'71. WEST VIEW OF WORCESTER CATHEDRAL.
Exhibited at the Royal Academy, 1798.
$23\frac{1}{4}$ by 18. Signed, and dated 1798. *William Smith Gift.*

POWER, A.

Resided at Maidstone; exhibited a flower-piece and "Three studies from Nature" at the Royal Academy in 1800.

6–'91. ALOE ARBORESCENS (OTHERWISE ALOE PERFOLIATA, VARIETAS ARBORESCENS).
$19\frac{5}{8}$ by $14\frac{3}{4}$. Signed, and dated (17)91. *In circulation.*

POYNTER, Ambrose.

Born in London on May 16th, 1796. Studied water-colour painting under Thomas Shotter Boys. In 1814 he entered the office of John Nash, the architect, where he remained about five years. From 1819 to 1821 he travelled in Italy and elsewhere, and on his return set up as an architect on his own account. Subsequently he became a foundation member of the Royal Institute of British Architects, and first provincial inspector to the Government School of Design. He died at Dover on November 20th, 1886. He was the father of Sir E. J. Poynter, Bart., P.R.A.

256–'94. THE CHURCH OF ST. GERVAIS, PARIS.
$10\frac{1}{16}$ by $6\frac{13}{16}$. Signed, and dated 1836.

442–'95. SIX SKETCHES OF FIGURES, made at Paris in 1835.
Each 4 by $5\frac{1}{2}$. *Given by Sir Edward J. Poynter, Bart., P.R.A.*

POYNTER, Sir Edward John, Bart., P.R.A., R.W.S., H.R.E.

123–'79. Clusters of Flowers and Fruit.—Design for the decoration of the soffit of the Lecture Theatre in the Museum.

45½ by 6¼. Dated 1877. *In circulation.*

17–'84. St. Radigund's Abbey, near Dover, Kent.

13 by 19½. Signed, and dated 1883.

422–'91. Sta. Maria della Salute, Venice.—Moonlight. The building in front, with the figure of Fortune, is the Customs House.

8⅜ by 13½. Signed, and dated 1863. *Prescott Hewett Gift.*

Two decorative designs by the above artist are in circulation and a drawing on wood is in the Art Library.

PRITCHETT, E.

Exhibited views of Venice, etc., at the Royal Academy, British Institution and Suffolk Street, 1828–64.

182–'89. Coast Scene, Isle of Wight.

8⅝ by 12¼. Signed, and dated 1850 (at the back).

PRITCHETT, Robert Taylor. *See* page 409.

PROUT, John Skinner.

Born at Plymouth in 1806; was a nephew of Samuel Prout. As an artist he was largely self-taught. He painted in water-colours and frequently selected old buildings as the subjects of his pictures. When young he went to Australia and resided for some time at Sydney and Hobart; some sketches which he made during this period were subsequently exhibited at the Crystal Palace. He exhibited from 1839 to 1876, chiefly at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1838; having forfeited his Membership by not contributing to the exhibitions of the Society during his stay abroad, he was re-elected as an Associate in 1849 and a Member in 1862. He was a friend of W. J. Müller, and worked with him for a time at Bristol. Died at Camden Town on August 29th, 1876.

681. Château de la Tremouille, near Vitré, France.

21¾ by 30.

597–'70. Caudebec on the Seine.

20¾ by 14. Signed. *In circulation. Parsons Bequest.*

612–'70. KYNANCE COVE, CORNWALL.

19½ by 11¼. Signed, and dated 1838.

In circulation. Parsons Bequest.

86–'79. ON THE CANAL AT ABBEVILLE, showing part of the Church of St. Wulfran.

20½ by 14. Signed. *In circulation.*

423–'91. THE TOMB—"THE KNIGHT IS DUST." The 14th century tomb of Sir Philip de la Beche in Aldworth Church, Berks.

13⅝ by 10½. Signed. *Prescott Hewett Gift.*

The Art Library contains two landscapes in water-colours and two in sepia, *attributed to* John Skinner Prout.

PROUT, Samuel.

Born at Plymouth on September 17th, 1783; was instructed in art by a drawing master of the town. From his childhood he was always delicate. John Britton first employed him during a journey in Cornwall, when collecting materials for his "Beauties of England and Wales." Prout's work proved unsatisfactory, but later on, in 1802, he sent Britton some drawings which showed great progress, the result being that he resided with Britton at Clerkenwell for two years. While there he copied the works of the best topographical draughtsmen and made expeditions to collect sketches for Britton's "Beauties." From 1803 to 1827 he exhibited at the Royal Academy, but the majority of his works appeared at the Old Water Colour Society. After a period of residence in the country, he returned to London in 1811. In 1819 he was elected a Member of the Old Society. After this date he frequently visited the Continent, and became celebrated as a painter of old buildings in Normandy and elsewhere. His perception of the picturesque was as remarkable as the skill with which he depicted it. He paid little attention to minute detail but produced brilliant effects of light, shade and colour. He was painter in water-colours to George IV. and Queen Victoria. He was also an excellent lithographer. Died at Denmark Hill in February, 1852.

344. STONEHENGE, WILTS.

11⅛ by 18¼. *In circulation.*

345. BRIDGE ON THE OUSE, NEAR YORK.

9⅞ by 14⅝. *In circulation.*

386. Tenby Castle, Pembrokeshire.
7⅝ by 10¼. *In circulation.*

634. The Colosseum, Rome.
9 by 13⅜. *In circulation.*

1473–'69. Arch of Constantine, Rome.
14⅛ by 10⅛. *Townshend Bequest.*

1040–'73. Porch of Ratisbon (Regensburg) Cathedral.
25¾ by 18¼. Signed. *Ellison Gift.*

1041–'73. Würzburg.
25¾ by 18¾. Signed. *Ellison Gift.*

9–'75. Part of a Church Tower, with Cottage.
10⅛ by 7¾. Signed. *In circulation.*

10–'75. Cottages and Carts.
7½ by 10½. Sepia. Signed. *In circulation.*

2963–'76. Castle on a Rocky Shore.
8½ by 10½. *William Smith Bequest.*

2964–'76. Old House at Pound's Bridge, near Tonbridge.
12 by 17½. *William Smith Bequest.*

2965–'76. Cottages near St. Michael's Mount, Cornwall.
10¼ by 13¾. *William Smith Bequest.*

2966–'76. Cottage near Penguswick, Cornwall.
7¾ by 10½. Signed. *William Smith Bequest.*

3023–'76. The Beach, Hastings.
16¾ by 23¼. Signed. *In circulation. William Smith Bequest.*

3055–'76. Entrance to the Zwinger, Dresden.
13 by 8¾. Signed. *William Smith Bequest.*

3056–'76. Temple of Minerva Medica, Rome.
16⅝ by 11. Signed. *William Smith Bequest.*

90–'79. The Beach at Old Folkestone.
8½ by 13.

224–'85. Coast Scene—Fishermen Boiling Shrimps.
7⅜ by 11¼. Signed. *In circulation.*

1160–'86. West Porch of the Church of St. Vincent, Rouen.
14¼ by 10. Signed. *Dixon Bequest (Bethnal Green Museum).*

1165–'86. The Casa d'Oro, Venice.
17 by 12. Signed. *Dixon Bequest (Bethnal Green Museum).*

186–'90. Wood Scene.
$9\frac{5}{8}$ by $6\frac{1}{2}$. Signed.

107–'92. Landscape, with River and Village.
$7\frac{1}{2}$ by $10\frac{1}{2}$. *In circulation.*

104–'96. Domodossola, Piedmont
18 by 24. *In circulation.*

117–'96. A Sea-piece.
7 by $9\frac{3}{4}$. Sepia. Signed. *In circulation.*
Given by Mr. James Orrock, R.I.

118–'96. A Sea-piece.
$7\frac{1}{4}$ by 10. Sepia. Signed. *In circulation.*
Given by Mr. James Orrock, R.I.

1732–'00. Palazzo Contarini Fasan, on the Grand Canal, Venice.
17 by $11\frac{3}{4}$. Signed. *Ashbee Bequest.*

1754–'00. An Alpine Village.
$13\frac{1}{8}$ by 9. Signed. *Ashbee Bequest.*

1764–'00. A Pier-head.
$8\frac{5}{8}$ by $18\frac{5}{8}$. *Ashbee Bequest.*

1806–'00. A Cottage in Cornwall.
$9\frac{1}{8}$ by $10\frac{1}{4}$. Signed. *In circulation. Ashbee Bequest.*

A.L. 4620. A Chapel Entrance.
$11\frac{1}{8}$ by $8\frac{1}{2}$. *In circulation.*

A.L. 5771. Cottage.
$5\frac{5}{16}$ by $8\frac{11}{16}$. Sepia. *In the Art Library.*

D. 125–'90. Cottage at Halstead.
$9\frac{3}{8}$ by 6. *In the Art Library.*

D. 45–'02 to D. 73–'02. Sketch-book containing twenty-nine pencil sketches, chiefly of Cornish scenery.
In the Art Library.

The Art Library also contains some other drawings in pencil and sepia by Samuel Prout.

PROUT, Samuel Gillespie.

1517–69. Landscape.
$9\frac{3}{4}$ by $13\frac{3}{4}$. Signed. *In circulation. Townshend Bequest.*

PUGIN, Augustus Charles.

Born in France in 1762; came to England during the revolutionary troubles. He became a student of the Royal Academy, where he exhibited from 1799 to 1827, and worked for many years with John Nash, the architect. In 1807 he became an Associate of the Old Water Colour Society, and in 1812 a Member. He was keenly interested in Gothic architecture; he played an important part in its revival in England and published several works on the subject. He painted many views of buildings in London, Oxford and other towns. Several of his pupils became eminent as painters and architects. Died in Great Russell Street, London, on December 19th, 1832, and was buried in St. Mary's Church, Islington.

599. St. Mary's Church, Oxford.

16⅝ by 23¾. *In circulation.*

3015–'76. High Street, Oxford.

An engraving faces page 1 of Ackermann's "History of Oxford," 1814, vol. 1.

14⅞ by 20. Dated 1814 (at the back). *William Smith Bequest.*

54–'78. Coronation of George IV., 19th July, 1821.—The Archbishop of Canterbury placing the Crown on the King's Head.

The figures are by James Stephanoff, *q.v.*

14½ by 19. *In circulation.*

55–'78. Coronation of George IV.—Ceremony of the Homage in Westminster Abbey.

The figures are by James Stephanoff, *q.v.*

14 by 19. *In circulation.*

D. 512–'88. Lincoln Cathedral—East Front.

6⅝ by 4½. *In circulation.*

D. 513–'88. Lincoln Cathedral—View from the South.

5 by 6¾. *In circulation.*

D. 514–'88. Lincoln Cathedral—West Front.

6½ by 4½. Signed, and dated 1819. *In circulation.*

D. 515–'88. Lincoln Cathedral—View of the Central Tower.

6 by 4⅜. *In circulation.*

See also No. 56–'78, page 394.

PUGIN, Augustus Welby Northmore.

Born in London on March 1st, 1812; was educated at Christ's Hospital, London. Trained by his father, Augustus Pugin, he became an able draughtsman, and at a very early age designed goldsmiths' work and furniture. He acquired his father's enthusiasm for mediæval art. Disgusted at the neglect into which our churches and cathedrals had fallen, he concluded that the only refuge for art was in Roman Catholicism. He found encouragement in this direction and devoted all his energies to the promotion of the Gothic style. He also took charge of the decorative furnishing of the Houses of Parliament. He wrote largely on Gothic architecture. He exhibited at the Royal Academy in 1849–52. Owing to overwork he lost his reason in 1851; after a period of confinement in Bethlehem Hospital he died at Ramsgate on September 14th, 1852, and was buried there in his own church.

606–'70. Interior of St. Paul's Cathedral.
22½ by 18¼. *Parsons Bequest.*

126–'89. Chapel in the South Transept, Rouen Cathedral.
9¾ by 6¾. Signed, and dated 18[5?]1. *In circulation.*

127–'89. The Choir Aisle, Amiens Cathedral.
14 by 10¼. *In circulation.*

PURSER, William.

Exhibited at the Royal Academy and Suffolk Street from 1805 to 1834. Worked for a time in Greece.

601. Street View, Aberdeen.
8¼ by 11¾. Signed. *In circulation.*

PYE, W.

51–'81. A Rough Day off Leigh, Essex.
9⅜ by 17⅜. Signed, and dated 1881.

PYNE, Charles.

Exhibited from 1861 to 1880, chiefly at Suffolk Street.

A.L. 5814. Staithes, Yorkshire.
9 15/16 by 14⅞. Dated 1868. *In the Art Library.*

PYNE, Charles Claude.

Born in 1802. Was a teacher of drawing at Guildford grammar school. Exhibited at the British Institution and the Royal Academy. Died at Guildford in October, 1878.

425. OLD HOUSES, VITRÉ.
10¾ by 14½. *In circulation.*

426. MARKET PLACE, VITRÉ.
11⅛ by 14⅛. *In circulation.*

636. THE EAGLE TOWER, CARNARVON.
10¼ by 8¼. *In circulation.*

304–'74. STUDY OF TREES.
10¾ by 14⅝. *In circulation.*

A.L. 4621. RIVER SCENE IN SURREY.
10⅛ by 14⅜. *In the Art Library.*

A.L. 4622. BOURGES—THE GENDARMERIE.
10⅛ by 14⅝. *In the Art Library.*

A.L. 4623. BOURGES—HOUSE OF JACQUES CŒUR.
10⅛ by 14⅜. *In the Art Library.*

A.L. 4624–6. THREE VIEWS OF AMBOISE.
Various sizes.
No. 4625 *in circulation*, Nos. 4624 and 4626 *in the Art Library.*

A.L. 4627. LOCHES—STREET SCENE.
10⅛ by 14½. *In the Art Library.*

A.L. 4629 to 4635. SWISS VIEWS: ZERMATT, HANDECK, ETC.
Various sizes.
All in the Art Library except No. 4632, *which is in circulation.*

A.L. 4985. TREES AND CATTLE.
10½ by 14¾. *In circulation.*

A.L. 4989. VIEW AT MORTAGNE, FRANCE.
14½ by 13⅜. *In circulation.*

A.L. 4990. CAEN.
15¾ by 10⅝. *In the Art Library.*

A.L. 4999. TIMBERED HOUSE AT LAVAL.
14¼ by 10⅛. *In the Art Library.*

A.L. 5000. OLD HOUSES AT LISIEUX, NORMANDY.
14⅜ by 10⅛. *In the Art Library.*

A.L. 5001. TIMBERED HOUSES, NORMANDY.
$12\frac{9}{16}$ by $8\frac{3}{4}$. *In the Art Library.*

A.L. 5681–5. FIVE VIEWS OF PARIS, including views from the Louvre looking east and west, the Rue Marbœuf, and two views of the Sainte Chapelle.
Each $10\frac{5}{8}$ by $14\frac{7}{8}$. Nos. 5681 and 5682 dated 1867.
In the Art Library.

A.L. 7082. NATERS, FROM BRIEG, SWITZERLAND.
$10\frac{1}{8}$ by $14\frac{3}{8}$. *In the Art Library.*

A.L. 7083. DOMODOSSOLA, PIEDMONT.
$10\frac{1}{2}$ by $14\frac{11}{16}$. *In the Art Library.*

A.L. 7084. VIEW ON LAKE MAGGIORE.
$10\frac{3}{8}$ by $14\frac{9}{16}$. *In the Art Library.*

A.L. 7085. LYONS, FROM THE LEFT BANK OF THE SAÔNE.
$10\frac{3}{16}$ by $14\frac{5}{8}$. *In the Art Library.*

A.L. 7086. VIEW NEAR BRUNNEN, SWITZERLAND.
$10\frac{1}{4}$ by $14\frac{5}{8}$. *In the Art Library.*

A.L. 7087. LAKE MAGGIORE, FROM BAVENO.
$10\frac{1}{4}$ by $14\frac{3}{4}$. *In the Art Library.*

The Art Library also contains 14 miscellaneous water-colour landscapes and studies of trees by the above artist.

PYNE, George.

Born in 1800 or 1801; was a son of William Henry Pyne. Became an Associate of the Old Water Colour Society in 1827, but resigned about 1843; exhibited there and at Suffolk Street. Wrote on perspective and drawing. Died in 1884.

637. OLD LONDON BRIDGE, as it appeared in 1745.
$9\frac{7}{8}$ by $19\frac{3}{8}$. Signed, and dated 1835. *In circulation.*

89–'70. HOUSES AT OXFORD.
$14\frac{5}{8}$ by $19\frac{5}{8}$. *In circulation.*

3037–'76. TAKING DOWN THE HOUSES ON OLD LONDON BRIDGE.
$15\frac{1}{4}$ by $27\frac{1}{4}$. *William Smith Bequest.*

2959–'76. INTERIOR OF A COTTAGE.
$6\frac{1}{4}$ by $9\frac{1}{4}$. *Attributed to* George Pyne. *William Smith Bequest.*

2960–'76. INTERIOR OF A MILL.
$8\frac{1}{8}$ by 12. *Attributed to* George Pyne. *William Smith Bequest.*

PYNE, James Baker.

Born at Bristol on December 5th, 1800; was articled to an attorney, but abandoned the law for painting. As an artist he was self-taught. He exhibited from 1828 to 1870 at Suffolk Street, the Royal Academy (1836–55) and the British Institution. In 1835 he removed to London. He became a Member of the Society of British Artists in 1841, and subsequently its Vice-President. He worked both in oil and water colour; he travelled in Italy and elsewhere on the Continent, and painted landscapes, chiefly river and lake subjects, including a series of views of the English lakes which were lithographed. Died on July 29th, 1870, and was buried in Highgate Cemetery.

1425–70. Distant View of Arundel Castle.
13⅛ by 17. *In circulation.*

197–'83. View in Cumberland.
13 by 19⅝. *In circulation.*

50–'96. Landscape with Figures.
11 by 15½. Signed, and dated (18)36.

58–'96. Calais Harbour.
9⅛ by 15⅜. Signed, and dated (18)32. *In circulation.*

D. 914–'04. Waterfall.
14¼ by 11½. *In circulation.*

PYNE, William Henry.

Born in 1769; was the son of a leather-seller in Holborn; received instruction in art from a clever draughtsman. He practised exclusively in water-colours and exhibited at the Royal Academy from 1790 to 1811 and at the Old Water Colour Society till 1815. In 1804 he became one of the original members of the latter society, but resigned in 1809. The majority of his paintings were landscapes. He published several illustrated works, such as the "Microcosm of Great Britain" (1803–5), the "Costume of Great Britain" (1808) and "History of the Royal Residences" (1819). He also wrote a large number of magazine articles and stories. Died at Pickering Place, Paddington, on May 29th, 1843.

635. St. Nicholas Church and the College Gateway, Rochester.
7⅝ by 10⅝. Signed, and dated 1830. *In circulation.*

1686–'71. Landscape, with Church and Cottages.
6½ by 10⅞. Signed. *William Smith Gift.*

378–'72. Rustic Cottages.
18½ by 27. Signed, and dated 1806.

98–'94. Fishermen's Houses by the Thames at Lambeth.
9¾ by 13¾. Signed, and dated 1806.
In circulation. Given by Mr. J. E. Taylor.

RADCLYFFE, Charles Walter.
Exhibited from 1847 to 1887.

1150–'86. Park Scene, with Deer, and River.
13⅜ by 20⅓. Signed, and dated 1879.
Dixon Bequest (Bethnal Green Museum).

RAIMBACH, David Wilkie.

Born in 1820; was a son of the engraver Abraham Raimbach (1776-1843), and a godson of Wilkie. He was instructed by his father and studied at the Royal Academy Schools; he was for many years connected with the School of Design and afterwards with the Department of Science and Art. He was successively head master at the Limerick and Birmingham Schools of Art. From 1843 to 1855 he exhibited portraits at the Royal Academy and in 1868 a view of Boulogne. He also exhibited at Suffolk Street. Died early in 1895.

715–'96. Interior of the Church of the Madeleine, Paris.
21½ by 16⅜. *Given by Mrs. D. W. Raimbach.*

RATHBONE, John.

Born in Cheshire about 1750; was self-taught as an artist; painted both in oils and water-colours. He exhibited landscapes, especially Cumberland views, at the Royal Academy and Incorporated Society of Artists from 1785 to 1806. He was a companion of Morland and Ibbetson, who painted figures in some of his landscapes. Died in 1807.

187–'90. Landscape, with Waggon and Peasants.
13 by 17⅜. Signed.

RAVEN, The Rev. Thomas.

An amateur painter residing in 1865 at Budleigh Salterton, Devon.

624. Helvellyn.
11⅛ by 20¾. *In circulation. Given by the Painter.*

625. Sea from the Coast.
$10\frac{1}{2}$ by $18\frac{7}{8}$. *In circulation. Given by the Painter.*

626. Llyn Idwal, North Wales.
$8\frac{1}{4}$ by $19\frac{1}{4}$. *In circulation. Given by the Painter.*

627. St. David's Head, St. Bride's Bay.
$10\frac{5}{8}$ by $18\frac{7}{8}$. *Given by the Painter.*

628. Larkbere, Devonshire.
9 by 15. *In circulation. Given by the Painter.*

629. The Downs; the Goodwin Sands in the Distance.
$8\frac{1}{2}$ by19. *In circulation. Given by the Painter.*

RAWLE, Samuel.

Born in 1771. Became an engraver and draughtsman; engraved views for the *Gentleman's Magazine* and Murphy's "Arabian Antiquities of Spain." In 1801 and 1806 he exhibited views of country seats at the Royal Academy. Died in 1860.

337–'72. Castellated Mansion in a Park.
$10\frac{5}{8}$ by $7\frac{5}{8}$.

1204–'72. Castellated Mansion in a Park.
$6\frac{7}{8}$ by $10\frac{3}{8}$. *In circulation.*

RAYNER, Miss Louise.

2998–'76. Lincoln Cathedral from the Castle.
$10\frac{3}{4}$ by 16. Signed, and dated 1862.
In circulation. William Smith Bequest.

READ, Samuel, R.W.S.

Born in 1815 or 1816 at Needham Market, Suffolk. He was placed in a lawyer's office at Ipswich, but his decided taste for art led him to change his employment for that of assistant to an architect. In 1841 he came to London and learnt drawing on wood under J. W. Whymper. He became a successful water-colour painter and exhibited from 1843 at the Royal Academy and elsewhere. In 1844 began his connection with the *Illustrated London News*, which lasted till his death. In 1853, just before the outbreak of the Crimean war, he went to Constantinople, this being the first

occasion on which a special artist was sent abroad to furnish sketches for an illustrated paper. In 1857 he became an Associate of the Old Water Colour Society, and in 1880 was elected a full Member. His drawings of exteriors and interiors of cathedrals, churches, and other picturesque buildings at home and abroad were accurate and effective. Died at Sidmouth on May 6th, 1883.

1428–'69. The Moated Grange.—*Tennyson*, "Mariana."
19½ by 27. Signed. *In circulation. Townshend Bequest.*

591–'70. The Corridor, Brewers' Hall, Antwerp.
20 by 12½. Signed, and dated 1860. *Parsons Bequest.*

1125–'86. Toledo Cathedral.
48 by 38. Signed, and dated 1863.
Dixon Bequest (*Bethnal Green Museum*).

D. 250–'90. A Cedar Tree.
12¼ by 18⅜. Signed. *In the Art Library.*

REDGRAVE, Richard, C.B., R.A.

A subject and landscape painter, chiefly in oils, born in Pimlico on April 30th, 1804. Until the age of nearly 20 he assisted his father in the management of a large manufactory and in making designs for the works. From 1825 he exhibited at the Royal Academy, the British Institution and Suffolk Street. He was fond of illustrating scenes from the Bible and the poets. He became a student of the Royal Academy in 1826, an Associate in 1840, an Academician in 1851, and an Honorary Retired Academician in 1881. From 1847 he was connected with the Government Schools of Design and the Department of Art. He was eventually appointed Director of the Art Division, South Kensington Museum, which post he resigned in 1875. He was appointed Surveyor of the Crown Pictures in 1857, and he compiled a catalogue of the Royal collections. He was joint author of "A Century of Painters of the English School" (1866) and the earliest editions of this catalogue were prepared by him. In 1880 he was made Companion of the Bath. Died at 27, Hyde Park Gate, Kensington, on December 14th, 1888.

79. Cottage at Tring.
10⅝ by 15¾. Painted in 1843.
In circulation. Sheepshanks Gift.

83. Kept In. Study for "The Poor Teacher."
See No. 168, Catalogue of Oil Paintings, p. 113.
12¼ by 8⅝. Chalk. *In circulation. Sheepshanks Gift.*

196. Study for the Father in "The Outcast."
21 by 13¼. Chalk. Signed, and dated 1852. *Given by the Painter.*

196*. Study for the Girl skipping in "The Poor Teacher."
See No. 168, Catalogue of Oil Paintings, p. 113.
12⅛ by 6½. Chalk. *In circulation. Given by the Painter.*

184–'89. Parkhurst Woods, Abinger, Surrey.
10 by 15. Signed, and dated 1865.
In circulation. Given by Mrs. Richard Redgrave.

186*b*–'89. Study of a Country Boy, seated.
5½ by 4¼. Signed.
In circulation. Given by Mrs. Richard Redgrave.

203–'89. Backs of Houses.
9½ by 13¼. Signed.
In circulation. Given by Mrs. Richard Redgrave.

204–'89. Crane's Mill, Abinger, Surrey.
8⅝ by 15½. Crayon and water colour. Signed.
In circulation. Given by Mrs. Richard Redgrave.

209–'89. Entrance Hall of an Old-fashioned House.
9½ by 13⅜. Crayon and water colour.
In circulation. Given by Mrs. Richard Redgrave.

210–'89. Interior of a Cottage with Figures, North Wales.
The figure seated and sketching is C. W. Cope, R.A.
9⅛ by 13⅜. Crayon and water colour.
In circulation. Given by Mrs. Richard Redgrave.

213–'89. In the Gardens, Versailles.
3⅞ by 5⅛. *Given by Mrs. Richard Redgrave.*

214–'89. Cottage with Porch, Dorney, near Windsor.
9⅜ by 13¼. Signed. *Given by Mrs. Richard Redgrave.*

215–'89. High Ashes, Leith Hill, Surrey.
4¾ by 8¾. Signed, and dated 1867.
Given by Mrs. Richard Redgrave.

219–'89. Sketch for "Throwing off her Weeds."
See No. 170, Catalogue of Oil Paintings, p. 113.
3½ by 2¾. *In circulation. Given by Mrs. Richard Redgrave.*

220–'89. Sketch for "The Poor Sempstress."
4½ by 5½. Painted in 1844.
In circulation. Given by Mrs. Richard Redgrave.

221–'89. Sketch for "The Castle Builder."
4¼ by 5⅛. Painted in 1841.
In circulation. Given by Mrs. Richard Redgrave.

222 to 222*g*–'89. STUDIES FOR "THE POOR TEACHER."

See No. 168, Catalogue of Oil Paintings, p. 113.

Various sizes. Painted in 1844. Water colour and pen and ink. *Given by Mrs: Richard Redgrave.*

223 to 223*f*–'89. STUDIES OF FLOWERS AND FOLIAGE.

Various sizes. Water colour and pencil. Signed, and dated 1853, 1857. *In circulation. Given by Mrs. Richard Redgrave.*

224–'89. HEATHER IN BLOOM.

2½ by 10. *In circulation. Given by Mrs. Richard Redgrave.*

The Museum also contains numerous ink, pencil and chalk drawings by the above artist.

REID, Andrew.

Born in 1831. Illustrated Wornum's "Life of Hans Holbein," etc. Died in 1902.

100–'92. WEST VIEW OF OLD MONTAGUE HOUSE (site of the British Museum).

8⅞ by 12⅛. Signed, and dated 1849.

REINAGLE, Philip, R.A.

Born in 1749. He became a pupil of Allan Ramsay and in 1769 he entered the Royal Academy Schools. He exhibited from 1773 at the Academy and British Institution. At first he painted portraits only; then he tried animal and hunting subjects,and from 1794 exhibited chiefly landscapes. He was elected A.R.A. in 1787 and R.A. in 1812. He copied Dutch masters such as Ruysdael, Hobbema, Wynants, Wouvermans, etc., with careful accuracy, and many of his copies are said to pass for originals. He painted principally in oils. Died at Chelsea on November 27th, 1833.

1677–'71. FOX-HUNTING—THE DEATH.

14½ by 20¼. *William Smith Gift.*

REINAGLE, Ramsay Richard, R.A.

Born on March 19th, 1775; was a son of Philip Reinagle, R.A. He studied art at first under his father, and then in Italy and Holland. He exhibited at the Royal Academy (1788–1857), British Institution, Suffolk Street and the Old Water Colour Society; he was elected an Associate of the last named society in 1805, a Member in 1806 and President in 1808, but resigned in 1812. He became A.R.A. in 1814 and R.A. in 1823, but was called upon to resign in 1848, because

he had sent in for exhibition a picture which was not entirely his own work. At the close of his life, however, he received a liberal allowance from the Academy. His pictures are for the most part portraits or landscapes. Died at Chelsea on November 17th, 1862.

438. Mountain Stream.
19¾ by 27½. *In circulation.*

1678–'71. Landscape, with Mountains.
13⅜ by 19¼. *William Smith Gift.*

52–'76. Landscape, with Horseman.
10¾ by 7⅝. *In circulation.*

3026–'76. Landscape with Figures, Mountains in Background.
16 by 21. *William Smith Bequest.*

1637–'88. Landscape Composition.
13¾ by 20. *In circulation.*

188–'90. View in the Island of Capri, with Women Washing Clothes.
21¾ by 16½. Signed, and dated 1799.

503–'92. Landscape, with River and Mountains.
19¾ by 26⅛. Signed.

76–'94. Sion House, Isleworth.
Sepia.
4⅝ by 8⅛. Signed. *In circulation. Given by Mr. J. E. Taylor.*

A.L. 4647. Lustleigh Cleave, near Moreton Hampstead, Devonshire.
16¾ by 21¾. *In circulation.*

A.L. 5743. Italian Landscape, with Buildings and Figures.
19¾ by 27½. *In circulation.*

REPTON, Humphrey.

Born in 1752 at Bury St. Edmunds, where his father possessed a small estate; received a fair education. He exhibited from 1787 to 1802 at the Royal Academy, his subjects being landscapes. He took to landscape gardening, published works on the subject, and achieved great success in his profession. Died near Romford, Essex, on March 24th, 1818.

78–'94. View from the Rectory House, Withyham, Sussex.
4⅞ by 8⅜. Signed, and dated 1804. *Given by Mr. J. E. Taylor.*

REVELEY, Willey.

Was a pupil of Sir William Chambers and practised architecture; exhibited at the Royal Academy from 1781 to 1793. He visited Rome in 1784 and Athens in 1785; during his travels he made many drawings and acquired a good knowledge of classical design. He edited Volume III. of Stuart's "Antiquities of Athens," 1794. Died in the prime of life in Oxford Street, on July 6th, 1799.

116–'77. Gate of the Oil Market, Athens.

19½ by 12. Dated 1785.

REYNOLDS, Sir Joshua, P.R.A.

Born at Plympton Earl, Devonshire, on July 16th, 1723. His father, the Rev. Samuel Reynolds, was headmaster of the Grammar School, where young Reynolds was educated. In his 18th year he was sent to London, where he studied under Hudson for three years. After a period of residence at home he returned to London and stayed there from 1744 to 1746. In 1749 he sailed on the *Centurion* for Italy, and remained in Rome till 1752, when he came back to London. Here he settled and rapidly rose to the first rank as a portrait painter. He exhibited with the Incorporated Society of Artists from 1760. On the foundation of the Royal Academy he was elected its first President and was knighted. His presidential addresses (1769-90) prove his literary power. In 1781 and 1783 he visited the Low Countries. He was a friend of Burke, Garrick, Goldsmith and Johnson, and his career was prosperous and honourable. He exhibited 247 pictures at the Academy, the last appearing in 1790. About 700 plates were engraved from his works, but his portraits alone far exceed this number. He was deaf from about 1750, and towards the end of his life he became almost blind. He died at his house, 47, Leicester Square (now occupied by Messrs. Puttick and Simpson, auctioneers) on February 23rd, 1792, and was buried in St. Paul's Cathedral, where a monument by Flaxman was erected to his memory.

D.704. Sketch of a Lady holding a Bow (? Lady Anna Dawson).

21 11/12 by 15 11/12. Charcoal slightly coloured in distemper.

Dyce Bequest.

The Dyce collection also contains four chalk drawings by Reynolds.

REYNOLDS, Samuel William, Sen.

Born in London in 1773; studied under W. Hodges and at the Royal Academy; exhibited from 1797 to 1834 at the Royal Academy, British Institution and Suffolk Street; most of his contributions were landscapes, but he also produced portraits and subject pictures. He achieved a high reputation as a mezzotint engraver, and produced fine plates after works by Sir Joshua Reynolds and other contemporary painters; in 1826 he went to France and engraved after French painters. Died at Bayswater on August 13th, 1835, and was buried in Paddington churchyard.

186–'74. RUINS OF A CASTLE.

11¼ by 17. Water colour and crayon.

153–'83. LANDSCAPE WITH RIVER, MOUNTAINS IN THE BACKGROUND.

10⅞ by 16⅝. *In circulation.*

RICHARDS, John Inigo, R.A.

Was a foundation member of the Royal Academy; exhibited there from 1769 to 1809, and at the Incorporated Society of Artists, his contributions being mostly landscapes. He was best known as a scene-painter, and in 1777 succeeded Dall in that capacity at the Covent Garden Theatre. One of his scenes for "The Maid of the Mill" was engraved and became very popular. He was appointed Secretary to the Academy in 1788, and died at his rooms there on December 18th, 1810.

25–'78. STUDY OF PARK SCENERY.

22 by 18. Signed.

58–'87. FOREST SCENERY.

13 by 16. *In circulation.*

189–'90. DENTDELION GATE, NEAR MARGATE.

5⅞ by 7⅝. Signed, and dated 1787 (at the back).

190–'90. SKETCH AT DENTDELION, NEAR MARGATE.

5⅞ by 8⅝. Signed, and dated 1787 (at the back).

RICHARDSON, Edward.

Son of T. M. Richardson, senior; exhibited at the Royal Academy and at the New Water Colour Society (now the Royal Institute) of which he became an Associate in 1859; died in 1874 or 1875.

1089–'86. Limburg on the Lahn, Rhenish Prussia.
17¼ by 27½. Signed, and dated 1861.
Dixon Bequest (*Bethnal Green Museum*).

1170–'86. Town and Lake of Como, Italy.
12⅝ by 19⅜. Signed, and dated 1853.
Dixon Bequest (*Bethnal Green Museum*).

1171–'86. Oberwesel, on the Rhine.
12¾ by 18¼. Signed, and dated 1856.
Dixon Bequest (*Bethnal Green Museum*).

D. 204–'90. Welsh Cottage.
7 7/16 by 9¾. Signed. *In the Art Library.*

RICHARDSON, George.

Eldest son of T. M. Richardson, senior; exhibited from 1828 to 1833 at the British Institution and New Water Colour Society (now the Royal Institute); was Secretary to the Newcastle Water Colour Society.

155–'86. Doune Castle, Perthshire.
15¼ by 12⅝. Painted in 1831.

RICHARDSON, Thomas Miles, Sen.

Born at Newcastle-on-Tyne on May 15th, 1784; was apprenticed to an engraver and later to a cabinet-maker, but in 1806 succeeded his father as master of the St. Andrew's Grammar School. His spare time was, however, devoted to art, and from 1813 he gave himself up entirely to it. He practised both in oils and in water-colours and exhibited at the Royal Academy (1814–45), British Institution, Suffolk Street, and the Old and New Water Colour Societies; of the last-named (now the Royal Institute) he became an Associate in 1840, but resigned in 1843. He founded the Newcastle Water Colour Society in 1831. His works are executed in a bold and original manner. Died at Newcastle on March 7th, 1848.

1460–'69. Ben Lomond, from the Hills between Arrochar and Tarbet.
12¼ by 18⅞. *In circulation. Townshend Bequest.*

985–'01. Old Windmill on Windmill Hill, Gateshead.
11⅜ by 18¼. Monochrome.

D. 1903–'89. Forest Scene—Sunset.
4⅝ by 7. *In the Art Library.*

D. 1904–'89. Landscape, with Cattle and Farm Buildings.
4 15/16 by 9⅝. Signed, and dated 1839. *In the Art Library.*

RICHARDSON, Thomas Miles, Jun., R.W.S.

Born in 1813 at Newcastle-on-Tyne. Worked for a time with his father, T. M. Richardson, sen., and paid several visits to the Continent. Exhibited from 1832 to 1889 at the British Institution, the Royal Academy, Suffolk Street, and the Old Water Colour Society; he became an Associate in 1843 and a Member in 1851 of the last named society, where 702 of his works appeared. His favourite subjects were Scotch and Italian landscapes. Died at Newcastle on January 5th, 1890.

539. On the Clunie, Aberdeenshire.
17 by 36. Signed, and dated 1852. *Ellison Gift.*

614–'70. Notre Dame, from the Pont du Jardin du Roi, Paris.
14¼ by 9¼. Signed, and dated 1837.
In circulation. Parsons Bequest.

1042–'73. The Pass of Glencoe.
26¼ by 27⅞. Signed, and dated 1858. *Ellison Gift.*

1043–'73. Bellagio, Lago di Como.
15½ by 34⅜. Signed, and dated 1850. *Ellison Gift.*

1044–'73. The Castle of Schönburg at Oberwesel on the Rhine.
28⅝ by 40. Signed, and dated 1838. *Ellison Gift.*

1045–'73. The Sands at Cullercoats, Northumberland.
15⅞ by 26. Signed, and dated 1844. *Ellison Gift.*

1104–'86. Interior of Milan Cathedral.
14 by 9⅞. Signed, and dated 1828.
Dixon Bequest (Bethnal Green Museum).

1109–'86. CASTLE OF ISCHIA, BAY OF NAPLES.

8⅝ by 22⅞. Signed, and dated 1873.

Dixon Bequest (*Bethnal Green Museum*).

1156–'86. THE SANDS AT BONCHURCH, ISLE OF WIGHT.

13½ by 25½. Signed, and dated 1881.

Dixon Bequest (*Bethnal Green Museum*).

1203–'86. VIEW NEAR SALERNO.

21¾ by 43. Signed, and dated 1861.

Dixon Bequest (*Bethnal Green Museum*).

102–'88. LOCHLEVEN CASTLE—MORNING.

6¾ by 10. Signed, and dated 1843. *In circulation.*

103–'88. COAST SCENE WITH A VESSEL AGROUND; FIGURE IN THE FOREGROUND.

6¾ by 9¼. Signed, and dated 1843. *In circulation.*

1710–'00. WINDSOR CASTLE.

5¼ by 7⅜. *Ashbee Bequest.*

1711–'00. BUCKLEY, near Hawarden, Flintshire.

5¼ by 7¾. *Ashbee Bequest.*

1756–'00. LAKE COMO, from above Bellagio.

16 by 26. Signed, and dated 1888. *Ashbee Bequest.*

1780–'00. A SWISS VALLEY.

10¼ by 14¾. *In circulation.* *Ashbee Bequest.*

RICHARDSON, William.

Exhibited from 1842 to 1877 at the Royal Academy, the British Institution, Suffolk Street, and elsewhere.

2999–'76. EDWARD THE CONFESSOR'S CHAPEL, WESTMINSTER ABBEY.

18 by 13⅞. Signed, and dated 1859. *William Smith Bequest.*

D. 393–'05. MONUMENT OF ARCHBISHOP GREENFIELD (*d.* 1315), in the eastern aisle of the north transept of York Minster.

11¼ by 8⅛. *In circulation.* *Given by Miss Anna Newton.*

RICHMOND, George, R.A.

Born in 1809 at Brompton, which was then a village ; was a son of Thomas Richmond (1771–1837), a miniature painter. Inspired by William Blake, he became a student of the Royal Academy in 1824 and began to exhibit there in 1825. He turned his attention to portraiture, and won a considerable reputation by his water-colour portrait of Wilberforce, the philanthropist; he also painted portraits of Faraday, Earl Granville, Macaulay, Keble, and other notabilities. From 1837 to 1839 he resided in Italy, and about this time began to paint in oils. Late in life he occupied himself with sculpture. He was elected A.R.A. in 1857 and R.A. in 1866 ; in 1887 he became an Honorary Retired Academician. He last exhibited in 1888 and died at Portman Square, London, on March 20th, 1896.

D. 1321–'03. MRS. NATHANIEL THOMPSON, mother of the donor.

14⅛ by 10¾. Signed, and dated 1840.

Bequeathed by Miss Mary Thompson.

D. 1322–'03. MRS. NATHANIEL THOMPSON, mother of the donor.

17⅝ by 13¾. *In circulation.*

Bequeathed by Miss Mary Thompson.

RICHMOND, Sir William Blake, K.C.B., R.A.

314–'95. MELCHISEDEK BLESSING ABRAHAM. Design for the decoration of the Sanctuary of St. Paul's Cathedral.

10 ft. 6 in by 8 ft. 8 in. Tempera. *Given by the Painter.*

RIGAUD, Stephen Francis.

Born in London in 1777 ; was the only son of John Francis Rigaud, R.A. He became a student of the Royal Academy, and contributed to its exhibitions from 1797 to 1815 and again in 1848 ; he also exhibited at the British Institution, Suffolk Street, and the Old Water Colour Society ; he was one of the early members of the last named society and its Treasurer from 1809 to 1812 ; his membership ceased in the latter year. In 1801 his "Clytemnestra exulting over Agamemnon" won the Academy gold medal for historical painting. His pictures were largely imaginative or allegorical, and the subjects were often taken from the Bible or the poets. Rigaud last exhibited in 1852, and died in 1861.

76–'73. TELEMACHUS DISCOVERING THE PRIEST OF APOLLO.

"I plunged into a dark forest, where I suddenly perceived an old man with a book in his hand. . . . He was a priest of Apollo, whom he served in a marble temple which the kings of Egypt had consecrated in the forest. The book which he held was a collection of hymns in honour of the gods."—Fénelon, *Les Aventures de Télémaque*, Book II.

Exhibited at the Old Water Colour Society, 1809.

20⅝ by 16¾. Signed, and dated 1809.

RIGBY, Cuthbert, A.R.W.S.

424–'91. ON THE MOORS.

10⅝ by 15½. Signed, and dated 1877. *Prescott Hewett Gift.*

RILEY, John.

Born in London in 1646; was a son of the record keeper at the Tower; studied under Soest and Fuller; rose in public estimation on the death of Lely. He painted the portraits of Charles II., James II., William III., and Mary. Died in 1691 and was buried in St. Botolph's Church, London.

510–'92. LADY WARNER in a blue dress. Probably Trevor, daughter of Sir Thomas Hanmer, Bart., and wife of Sir John Warner of Parham, Suffolk.

9¾ by 7⅞. Crayons.

RIMINGTON, A. Wallace, R.B.A., A.R.E.

D. 872–'07. ASSISI—EARLY MORNING.

13⅛ by 17¼. Signed, and dated (19)04.

Given by Sir William H. Marling, Bart.

RIPPINGILLE, Edward Villiers.

Born in 1798 at King's Lynn, Norfolk; was the son of a farmer and was self-taught as an artist. He exhibited at the Royal Academy from 1813 to 1857, and at the British Institution and Suffolk Street. In 1837 he went to Italy, and subsequently to the East, painting genre subjects derived from the countries which he visited. He obtained one of the prizes in the Cartoon competition at Westminster in 1843. Rippingille lectured on Art, and claimed to be the first who advocated the formation of Schools of Design; he edited *The Artist and Amateur's Magazine.* Died suddenly at Swan Village railway station, Staffordshire, on April 22nd, 1859.

1944–'00. A FRENCH FISHER GIRL.

11⅜ by 8⅞. Signed, and dated 1832.

RIVIERE, Briton, R.A.

516–'69. A Game of Fox and Geese.

11½ by 28¾. Signed, and dated 1868.

RIVIERE, Henry Parsons, A.R.W.S.

Born in 1811; was one of a family of artists, and a brother of William Riviere (1806–76). Studied at the Royal Academy. Exhibited chiefly at the Old and New Water Colour Societies from 1832 to 1888; became a Member of the New Water Colour Society (now the Royal Institute) in 1834, but resigned in 1850, and was elected an Associate of the Old Society in 1852. About 1865 he settled in Rome and lived there till 1884, when he returned to England. Died at St. John's Wood in May, 1888.

51–'91. Small round Temple, formerly known as the Temple of Vesta, now called Santa Maria del Sole or San Stefano delle Carrozze, in the Piazza Bocca della Verità, Rome. The second building on the right is the Temple of Fortuna Virilis.

15⅜ by 20¼. Signed, and dated 1887.

A. L. 5748. Rome, from the Campagna.

6⅝ by 14⅛. Signed. *In the Art Library.*

A. L. 5751. Landscape—Rainy Weather.

10⅛ by 15⅜. *In the Art Library.*

A. L. 5846. A Scottish Fish Girl.

14 5/16 by 9⅝. Signed. *In circulation.*

A. L. 5851. Sunset.

8 by 11. Signed. *In the Art Library.*

A. L. 5852. Cottages.

9¼ by 12 1/16. Signed. *In the Art Library.*

A. L. 5853. Mountain—Sunrise.

6 11/16 by 10 5/16. Signed. *In the Art Library.*

A. L. 5854. Trees, Rustic Bridge, etc.

8 15/16 by 13 7/16. Signed. *In the Art Library.*

A. L. 5949. On the Thames.

8½ by 12⅝. Signed. *In the Art Library.*

ROBERTS, David, R.A.

Born on October 2nd, 1796, at Stockbridge, near Edinburgh; was the son of a shoemaker, and was apprenticed for seven years to a house-painter. On the expiry of his term of service he worked as a scene-painter at Carlisle, Glasgow, and Edinburgh. In 1822 he came to London and was employed at Drury Lane Theatre. On the formation of the Society of British Artists in 1824, he became its Vice-President. He also exhibited at the Royal Academy and the British Institution. He travelled considerably; in 1838 he visited Egypt and Syria, and in 1851 toured in Italy and Austria, and he published some of the drawings made during his journeys. He became A.R.A. in 1838 and R.A. in 1841. Roberts was one of the Commissioners for the Great Exhibition of 1851. He died in London on November 25th, 1864.

540. The Porch at Roslin, near Edinburgh.
18½ by 14⅛. Dated 1845. *Ellison Gift.*

666. The Opening Ceremony of the International Exhibition of 1851.
23¾ by 38¾.

1461–'69. Great Temple of Edfu, Upper Egypt.
13 by 19½. Signed, and dated 1838.
In circulation. Townshend Bequest.

1526–'69. Pyramids of Gizeh, from Old Cairo.
9½ by 13½. Signed, and dated 1845.
In circulation. Townshend Bequest.

592–'70. Gateway and Buildings, Spain.
14¾ by 11¼. *In circulation. Parsons Bequest.*

615–'70. The Alcazar of Carmona, Andalusia.
10¼ by 14½. Signed, and dated 1833.
In circulation. Parsons Bequest.

624–'70. Castle of Ischia, Bay of Naples.
12¾ by 19½. *In circulation. Parsons Bequest.*

630–'70. Isola Bella, Lago Maggiore.
13½ by 9½. *In circulation. Parsons Bequest.*

1046–'73. Interior of Roslin Chapel, near Edinburgh—The "'Prentice Pillar."
12⅜ by 9. Signed, and dated 1830. *Ellison Gift.*

2982–'76. Fontarabia, Spain.
10¼ by 15½. Signed, and dated 1836. *William Smith Bequest.*

3058–'76. Church of St. Pierre, Caen.
11⅞ by 8½. Signed and dated 1831 (?). *William Smith Bequest.*

77–'81. The "Marché au Blé," Abbeville.
15½ by 20¾. Dated 1825. *In circulation.*

78–'81. The Interior of the Capilla de los Reyes in Granada Cathedral, showing the Tombs of Ferdinand and Isabella, Philip and Juana.
29 by 35½.

1736–'00. The Lady Chapel of the Church of St. Jacques, Dieppe.
13 by 12⅜. Signed, and dated 1832. *Ashbee Bequest.*

D. 418–'99. Wady Dabod—Ruins of a Temple.
8⅛ by 13½. Signed. *In the Art Library.*

ROBERTS, Henry Benjamin.

425–'91. The Sermon.
10¾ by 8½. Signed, and dated (18)68. *Prescott Hewett Gift.*

ROBERTS, Thomas Sotelle (or Sautelle), R.H.A.

Was articled to an architect, but subsequently devoted himself to landscape painting. He practised for a time in London, and exhibited at the Royal Academy (1789–1818), British Institution, Old Water Colour Society and elsewhere. From 1796 he exhibited many Irish views, and made drawings of Irish towns for engraving. In 1823 he was one of the artists chosen to select the members of the Dublin Incorporation of Artists, and was himself one of the first members.

16–'72. St. John's Abbey, Kilkenny.
13⅛ by 16⅝.

ROBERTSON, George.

Born in London about 1748; was the son of a wine merchant. In 1761 he received a Society of Arts premium for a drawing of horses. After studying at Shipley's school he travelled with William Beckford (d. 1799) in Italy and studied there; he returned to London about 1770 and subsequently accompanied Beckford to Jamaica. He exhibited at the Royal Academy in 1772 and till the end of his life with the Incorporated Society of Artists, of which he became Vice-President. His death, hastened by a fall from a horse, took place at Newington Butts on November 26th, 1788.

191–'90. Landscape with Cattle Drinking at a Pool.
11½ by 15⅞.

D. 121–'90. Landscape with Cattle.
15⅛ by 21⅛. *In the Art Library.*

ROBINS, Thomas Sewell.

Exhibited from 1829 to 1879 at the Royal Academy, the British Institution, Suffolk Street and the New Water Colour Society. He became a Member of the last named (now the Royal Institute) in 1839, but resigned in 1866. His marine pictures and landscape subjects were very popular. Died on August 9th, 1880.

541. Calais Harbour.
9 by 13¾. *Ellison Gift.*

1047–'73. Shipping—A Fresh Breeze.
17 by 25½. Signed, and dated 1853. *Ellison Gift.*

3036–'76. Hay Barges off the Reculvers.
17¾ by 25⅜. Signed, and dated 1858. *William Smith Bequest.*

1174–'86. Coast at Brielle, Holland, with Vessels, Windmill, and Figures.
12¾ by 18½. Signed, and dated 1855.
Dixon Bequest (*Bethnal Green Museum*).

1182–'86. Sea-piece, with Stormy Sky and Sea, and a Trawler running into Port.
16 by 27. Signed, and dated 1863.
Dixon Bequest (*Bethnal Green Museum*).

A.L. 5741. Dutch Fishing Boats in a Breeze.
9¾ by 13¼. *In circulation.*

ROBINSON, Charles F., A.R.E.

1814–'00. Leigh, Essex.
12½ by 19. Signed. *Ashbee Bequest.*

ROBINSON, Edward.

Born in 1824, and died in 1883.

S.EX. 9–'85. Lisieux, Normandy: view showing the public garden and the Cathedral.
11 by 15¼. *In circulation.*

S.EX. 10–'85. At Richmond, Yorkshire.
11 by 15¼. *In circulation.*

S. EX. 11–'85. AT AACHEN (AIX-LA-CHAPELLE).
13⅜ by 10. *In circulation.*

S. EX. 12–'85. BARRACKS AT ST. SERVAN.
8½ by 12. *In circulation.*

ROBINSON, Edward W.

Exhibited at the Royal Academy in 1859 and 1872–5; also at Suffolk Street and elsewhere.

3000–'76. SALISBURY CATHEDRAL, FROM WEST HARNHAM.
13 by 18¼. Signed, and dated 1862–3. *William Smith Bequest.*

ROBSON, George Fennell.

Born at Durham in 1788; was the son of a wine merchant. After studying under Harle, a Durham drawing master, he came to London at an early age and made a living by the sale of his drawings. He published a view of Durham, and the profits enabled him to make a tour in the Highlands of Scotland. From 1807 to 1813 he exhibited landscapes at the Royal Academy; in 1813 he became a Member of the Old Water Colour Society, and in 1819 its President; he contributed over 600 works to its exhibitions. In 1819 he published his "Scenery of the Grampian Mountains." His works hold a high position in the British School through their breadth of treatment and grandeur of composition. In August, 1833, he was taken ill on board the *James Watt* while travelling to the North; he was landed at Stockton on Tees and conveyed to London, where he died at his house in Golden Square on September 8th, 1833; he was buried at Durham.

84. CHARLTON, KENT.
11¼ by 9⅛. *In circulation. Sheepshanks Gift.*

542. LOCH ACHRAY.
8¼ by 15¼. *Ellison Gift.*

1426–'69. LOCH CORUISK, ISLE OF SKYE, AND CUCHULLIN MOUNTAINS.
25½ by 44. *Townshend Bequest.*

1048–'73. CONISBOROUGH CASTLE, YORKSHIRE.
20 by 30⅜. *Ellison Gift.*

165–'75. GROUP OF TREES AT DINGWALL, ROSS-SHIRE.
10 by 8¾. *In circulation.*

166–'75. Landscape with Sandy Road and Trees.
10¼ by 8½. *In circulation.*

65–'76. Mountainous Landscape with Figures and Goats.
26¾ by 39½.

2946–'76. Wooded Gorge, Llanberis.
11 by 16¼. *In circulation. William Smith Bequest.*

192–'90. Langdale Pikes, Westmorland.
9¾ by 14.

59–'96. Durham Cathedral and Castle.
7⅞ by 14½.

60–'96. A Wooded Dell.
9¼ by 12⅝. *In circulation.*

1920–'00. Conisborough Castle, Yorkshire.
8 by 13⅜. *Ashbee Bequest.*

1921–'00. Doune Castle, near Stirling.
8⅛ by 14¾. *Ashbee Bequest.*

A.L. 5754. Loch Awe and Ben Cruachan.
10⅝ by 14¼. *In circulation.*

ROE, J.

Exhibited at the Incorporated Society of Artists in 1771-3 and at the Royal Academy in 1790.

D. 334–'02. S.E. View of Warwick Castle from the River, showing Cæsar's Tower, the Gatehouse and Guy's Tower.
13 by 18⅜. *In the Art Library.*

ROGERS, George.

An amateur, who exhibited at the Incorporated Society of Artists in 1761, and at the Royal Academy in 1788 and 1793; he married a daughter of Jonathan Tyers, proprietor of Vauxhall, and settled in the Isle of Wight.

193–'90. Landscape with Rocks.
11½ by 18⅝.

ROOKER, Michael "Angelo", A.R.A.

Born in London in 1743; was a son of the engraver, Edward Rooker, whose profession he adopted. He studied under his father and at the St. Martin's Lane Academy, and received some lessons in painting from Paul Sandby; he exhibited at the Incorporated Society of Artists in 1767, became a student of the Royal Academy in 1769, exhibited there in the same year and became A.R.A. in 1770. He was a proficient engraver, but failing sight obliged him to change his work and he took the post of principal scene-painter at the Haymarket Theatre. In 1788 he commenced a series of pedestrian tours through England. His drawing is remarkably accurate and delicate in detail, and his accessories of figures and animals are introduced with taste and skill. Died on March 3rd, 1801.

447. Abbot's Bridge, Bury St. Edmunds.
14¾ by 18½. Signed, and dated 1795 (on the back). *In circulation.*

1726–'71. Boxgrove Priory Church, near Chichester.
11 by 14¾. Signed. *William Smith Gift.*

1727–'71. Godinton, near Ashford, Kent.
14 by 10⅛. *William Smith Gift.*

1728–'71. St. Botolph's Priory, Colchester.
10½ by 14⅜. Signed. *William Smith Gift.*

1184–'75. Ruins of St. Botolph's, Colchester.
6⅞ by 8⅞. Signed. *In circulation.*

1185–'75. Saltwood Castle, near Hythe.
6⅞ by 9⅞. Signed. *In circulation.*

1186–'75. Old Gateway, Bury St. Edmunds.
6¾ by 8⅞. Signed. *In circulation.*

1187–'75. Lord Cremorne's Villa, Chelsea.
8¼ by 10¾. Signed. *In circulation.*

2927–'76. Part of the North Wall of St. Joseph's Chapel, Glastonbury Abbey, Somersetshire.
Circular, diam. 11¾. Signed. *William Smith Bequest.*

50–'81. Ruined Abbey near the Waterside, with Hills in the Distance.
8 by 10½. Indian ink. *In circulation.*

51–'81. Bury St. Edmunds; St. James's Church and "Six Bells" Inn with Figures and Timber Waggon.
14½ by 18¼. Signed.

194–'90. NEWPORT ON THE USK, MONMOUTHSHIRE.

10 by 14. Signed. *In circulation.*

118–'92. BRIDGE AT MONMOUTH, WITH ST. MARY'S CHURCH IN THE BACKGROUND.

10⅞ by 14½. Signed. *In circulation.*

114–'94. RUINS OF PEVENSEY CASTLE.

9 by 11¼. Signed. *In circulation. Given by Mr. J. E. Taylor.*

1717 to 1722–'00. SIX ILLUSTRATIONS to works by Henry Fielding.

1. Tom Jones is accepted by Sophia Western.—*The History of Tom Jones*, Book xviii., Chapter 12.

2. Atkinson comes to inform Booth, who is recovering from his injuries at Gibraltar, of the arrival of his wife.—*Amelia*, Book iii., Chapter 6.

3. Amelia receives a letter from her husband.—*Amelia*, Book xi., Chapter 9.

4. Mrs. Thomas, Zorobable and Mrs. Midnight.—*Miss Lucy in Town.*

5. Fielding, on his way to Lisbon, dines on July 13th, 1754, in Mr. Francis's barn at Ryde.—*Journal of a Voyage to Lisbon.*

6. Minos refuses to admit the parson to Elysium.—*A Journey from this World to the Next, etc.*, Chapter 7.

Each 5⅛ by 2¾. Signed, and dated 1780. *Ashbee Bequest.*

D. 416–'99. BURY ST. EDMUNDS—ST. PETRONELL'S CHAPEL.

6 13/16 by 8¾. *In the Art Library.*

D. 417–'99. EXTERIOR OF A SUFFOLK (?) CHURCH.

6 by 7¾. *In the Art Library.*

D. 3–'02. EAST END OF WORCESTER CATHEDRAL BEFORE RESTORATION; EDGAR TOWER FROM THE N.E.

8¾ by 7¼. *In the Art Library.*

ROSENBERG, C.

Perhaps Charles Rosenberg, junr., who exhibited at the Royal Academy, British Institution and Suffolk Street, 1844-8, he was the author of guides to the Royal Academy exhibitions of 1847 and 1848.

1236–'86. MELON, GRAPES, AND PEACHES.

12⅞ by 19⅛. Signed. *Dixon Bequest (Bethnal Green Museum).*

1244–'86. MOUNTAIN SCENE IN NORWAY.

21⅝ by 33. *Dixon Bequest (Bethnal Green Museum).*

ROSENBERG, George F.

Born in 1825, probably at Bath, where he subsequently resided and was largely engaged in teaching. In 1847 he became an Associate of the Old Water Colour Society. About 1862 he painted many Norwegian scenes. Died at 3, Brunswick Place, Bath, in September, 1869.

154–'70. LANDSCAPE, WITH WINDMILLS.

13¾ by 19¾. *In circulation.*

ROSS, Sir William Charles, R.A.

Born in London on June 3rd, 1794; was the son of William Ross, a miniature painter; his mother, Maria Ross, was a portrait painter. He entered the Royal Academy Schools in 1808, and won numerous prizes; he also received seven premiums at the Society of Arts between 1807 and 1821. He first exhibited at the Royal Academy in 1809; his earliest contributions included historical paintings in oils. In 1814 he became assistant to Andrew Robertson, a miniature painter; then he started on his own account, and acquired a large practice as a miniature painter amongst the highest circles. He became A.R.A. in 1838, and R.A. in 1843. In 1842 he was knighted and in the next year won a premium of £100 at the Westminster Hall Competition. He was struck with paralysis in 1857, but exhibited at the Royal Academy till 1859. Died on January 20th, 1860, and was buried in Highgate Cemetery.

363–'76. WILLIAM ROSS, a miniature painter and the father of Sir W. C. Ross, R.A.

16⅝ by 12⅝. Red and black chalk. Signed, and dated 1842.

351–'82. MRS. MILNES.

Oval, 11 by 9. Vignette portrait. Signed and dated 1851.

Given by Mr. T. Milnes.

See also the Catalogue of Miniatures.

ROSSETTI, Gabriel Charles Dante. Generally known as **Dante Gabriel Rossetti.**

Born in London on May 12th, 1828; was the son of Gabriel Rossetti, an Italian refugee and Professor of Italian at King's College. He was educated at King's College, where he studied drawing under J. S. Cotman. In 1846 he entered the Royal Academy Schools, and in 1848 was admitted to the studio of Ford Madox

Brown. He was one of the founders of the Pre-Raphaelite school. He exhibited his first picture in 1849; his last great picture, "Dante's Dream," was finished in 1871. He was assisted by Burne-Jones and others in 1857-8 in decorating the Library of the Oxford Union. Besides painting he wrote "The Blessed Damozel" and other poems. The mystical intensity of his works, both in painting and poetry, did much to revive a feeling for poetic art in England. He lived latterly at 16, Cheyne Walk, Chelsea, for a time with his brother (W. M. Rossetti), Swinburne and Meredith. He died at Birchington, Kent, on April 9th, 1882, and was buried in the churchyard there.

490–'83. STUDY OF A HEAD FOR "ASTARTE SYRIACA."

The finished picture is in the City of Manchester Art Gallery.

21½ by 17⅝. Crayon. Signed, and dated 1875.

491–83. MISS ELIZABETH ELEANOR SIDDAL (MRS. D. G. ROSSETTI) (d. 1862). Full length portrait.

8¾ by 3⅞. Chalk. Date about 1854.

492–'83. HEAD OF MISS ELIZABETH ELEANOR SIDDAL (MRS. D. G. ROSSETTI) (d. 1862).

4⅝ by 4⅛. Pencil. Date about 1860.

493–'83. PROFILE HEAD OF A LADY.

13⅝ by 11⅜. Pencil and Indian ink. Dated 1861.

In circulation.

72–'02. THE BORGIA FAMILY.—Lucrezia is seated; Pope Alexander VI. leans over her left shoulder, while her brother Cæsar blows the rose-petals from her hair.

14¼ by 14⅞. Signed, and dated 1863.

C.A.I. 4. A GIRL HOLDING HER KNEES.

25⅜ by 21½. Red and black chalk. Signed, and dated "(Penkill), 1869." *Ionides Bequest.*

C A.I. 5. PORTRAIT OF A LADY.

18¼ by 14¼. Red and black chalk, on grey paper. Signed, and dated 1867. *Ionides Bequest.*

C.A.I. 6. HEAD OF ANDROMEDA.

Sketch of part of a picture entitled "Aspecta Medusa," which was never completed.

20⅞ by 18. Red chalk. Signed, and dated 1868.

Ionides Bequest.

C.A.I. 7. STUDY OF A WOMAN'S HEAD.

9⅜ by 7⅞. Pencil. Signed. *Ionides Bequest.*

ROWBOTHAM, Thomas Leeson, Sen.

Born in 1783; lived at Bath and Bristol, and subsequently became drawing master to the Royal Naval School at New Cross. Died in 1853.

38–'73. Capel Curig, North Wales.

5½ by 8¾. Signed, and dated 1825 (at the back).

ROWBOTHAM, Thomas Leeson, Jun.

Born in Dublin on May 21st, 1823; was a son of T. L. Rowbotham, senior, under whom he studied; lived at Bristol till nearly twelve years of age. He exhibited from 1840 to 1875; he contributed to the exhibitions of the Royal Academy and Society of British Artists, but most often to those of the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1848, and a Member in 1851. In 1847 he visited Wales, and subsequently toured in Scotland, Germany, Normandy and Italy. He succeeded his father as drawing master at the Royal Naval School, New Cross. In his later years he restricted himself to Italian landscapes. Died in Kensington on June 30th, 1875.

1447–'69. Lake Scenery.

9 by 13. Signed, and dated 1847.

In circulation. Townshend Bequest.

1491–'69. The Wrecked Boat.

9¼ by 12¾. Signed, and dated 1847.

In circulation. Townshend Bequest.

1504–'69. Rouen, from St. Catherine's Hill.

12½ by 18⅞. *In circulation. Townshend Bequest.*

1507–'69. St. Godard, Rouen.

13⅞ by 17⅝. Signed, and dated 1847.

In circulation. Townshend Bequest.

A.L. 5969. Mountains, Bridge and Waterfall.

6 3/16 by 10 1/16. *In the Art Library.*

D. 1706–'04. The Lake of Lugano.

23⅞ by 50⅛. Signed, and dated 1859. *Given by Mrs. Gaynor.*

ROWLANDSON, Thomas.

Born in Old Jewry, London, in 1756; became a student of the Royal Academy in boyhood; was sent to Paris at the age of 16, but after studying there he returned to the Academy, where he exhibited a biblical scene and afterwards some portraits. Subsequently, having run through much property, he fell back upon an early talent for caricatures of scenes of daily life, which he executed rapidly with the pen, supplemented with tinting. He also produced drawings of landscapes and many etchings. At the suggestion of his friend Mr. Ackermann, the publisher, he illustrated the well-known "Tours of Dr. Syntax" and other works. Died in the Adelphi, London, on April 22nd, 1827.

592. The Old "Elephant and Castle" Inn, Newington.
11⅛ by 17. *In circulation. Given by Mr. W. Atkinson.*

1690–'71. The Parish Vestry.
10⅞ by 18⅝. Signed, and dated 1784. *William Smith Gift.*

1691–'71. The Ferry.
13 by 18¾. *William Smith Gift.*

1747–'71. Brook Green Fair.
14 by 19⅜. *William Smith Gift.*

138–'82. Landscape with a Cottage and Figures in the Foreground.
11½ by 17¼. Signed, and dated 1805. *In circulation.*

98–'92. The Old Council House, Salisbury.
9⅜ by 12 13/16.

118–'94. Market Place with a Man in the Pillory.
Unfinished sketch.
10¾ by 16⅛. *In circulation. Given by Mr. J. E. Taylor.*

1796–'00. York Priory.
5¾ by 9¼. *Ashbee Bequest.*

1816–'00. The "White Hart" Inn, Windsor.
7⅜ by 10⅝. *Ashbee Bequest.*

1817–'00. The Green, Richmond.
6¾ by 10⅜. *Ashbee Bequest.*

1818–'00. Coast Scene.
6 by 9⅜. *Ashbee Bequest.*

1819–'00. Near Helston, Cornwall.
6 by 9⅜. Signed, and dated 1806. *Ashbee Bequest.*

1820–'00. An Image Seller.
10⅝ by 8¼. *In circulation. Ashbee Bequest.*

1821–'00. A Milk Seller.
$10\frac{5}{8}$ by $8\frac{1}{8}$. *Ashbee Bequest.*

D. 785. Landscape—a roadside inn, with figures.
$8\frac{7}{12}$ by $11\frac{1}{12}$. Signed, and dated 1784. *Dyce Bequest.*

D. 786. The Thames off Deptford.
$10\frac{3}{4}$ by $16\frac{5}{6}$. *Dyce Bequest.*

D. 787. Hampton Bridge.
$10\frac{7}{12}$ by $16\frac{5}{12}$. *Dyce Bequest.*

D. 788. Hampton Court Palace.
$10\frac{11}{12}$ by $16\frac{2}{3}$. Signed, and dated 1820. *Dyce Bequest.*

D. 789. Landscape, with timber waggon.
$10\frac{11}{12}$ by $16\frac{11}{12}$. *Dyce Bequest.*

D. 790. Portsmouth Harbour—the French prizes brought in after Lord Howe's victory, 1794.
$8\frac{11}{12}$ by $13\frac{1}{6}$. Signed. *Dyce Bequest.*

D. 791. Portsmouth Harbour—similar to the last, but with additional figures.
$11\frac{1}{12}$ by $17\frac{2}{3}$. Signed, and dated 1780. *Dyce Bequest.*

D. 792. Exterior of Strawberry Hill, Twickenham, formerly the residence of Horace Walpole.
$9\frac{1}{4}$ by $14\frac{2}{3}$. *Dyce Bequest.*

D. 793. Landscape, with figures and sheep.
$5\frac{3}{4}$ by 9. *Dyce Bequest.*

D. 794. Bridge at Knaresborough, Yorkshire.
$9\frac{1}{6}$ by $13\frac{1}{4}$. Signed, and dated 1807. *Dyce Bequest.*

D. 795. Sir Henry Morshead felling his Timber to settle his Play Debts.
$5\frac{3}{4}$ by 9. Signed, and dated 1816. *Dyce Bequest.*

D. 796. St. Austell, Cornwall.
$5\frac{2}{3}$ by $9\frac{1}{6}$. *Dyce Bequest.*

D. 797. Kew Palace (erected by J. Wyatt in 1803, destroyed in 1827), seen across the river.
$11\frac{1}{6}$ by $16\frac{3}{4}$. *Dyce Bequest.*

D. 798. Landscape, with horseman and figures.
$11\frac{5}{6}$ by $15\frac{1}{6}$. *Dyce Bequest.*

D. 799. Museum of Ancient Paintings in the Portici Palace, Naples.
$5\frac{1}{12}$ by $8\frac{1}{12}$. *Dyce Bequest.*

D. 800. Glastonbury, Somersetshire.
$5\frac{3}{4}$ by $8\frac{1}{6}$. *Dyce Bequest.*

D. 801. The Betting Post.
$5\frac{1}{6}$ by 8. *Dyce Bequest.*

D. 802 to D. 818. Illustrations for *William Combe's* "Tour of Dr. Syntax in search of the Picturesque."
Various sizes. *Dyce Bequest.*

A.L. 6857. View on the Thames.
$11\frac{1}{4}$ by $17\frac{1}{2}$. Signed, and dated 1818. *In circulation.*

A.L. 8631. Greenwich Fair.
15 by $21\frac{7}{8}$. *In the Art Library.*

D. 251–'90. A Fisherman.
$11\frac{1}{4}$ by $9\frac{1}{8}$. *In the Art Library.*

D. 389–'07. La Place de Meir, Antwerp.
Drawn before the removal of the cross, which took place in 1797.
17 by $22\frac{1}{8}$.

88–'94. Scene outside an Inn.
$9\frac{1}{8}$ by $14\frac{3}{4}$. *Attributed to* Rowlandson.
In circulation. Given by Mr. J. E. Taylor.

RUSKIN, John, H.R.W.S.

Author, artist and social reformer; born in London of Scotch parents on February 8th, 1819; became a famous art critic; illustrated his own works, such as "The Seven Lamps of Architecture," 1849, and "The Stones of Venice," 1851–3; championed Pre-Raphaelitism. In 1869 he was elected Slade Professor of Art at Oxford, where he lectured until 1884. He exhibited at the Old Water Colour Society, of which he was an honorary Member from 1873. He died at Brantwood, Coniston, on January 20th, 1900, and was buried in Coniston churchyard.

226–'87. End View of the Pulpit in the Church of S. Ambrogio, Milan.
$17\frac{1}{4}$ by 13. Pencil, with light washes of colour.

D. 394–'07. A Dead Pheasant.
13 by 20.

RUSSELL, John, R.A.

Born at Guildford on March 29th, 1745 ; was the son of a bookseller ; studied under Francis Cotes, R.A. Exhibited from 1768, chiefly at the Royal Academy ; was elected A.R.A. in 1772 and R.A. in 1788 ; was portrait painter to George III. and the Prince of Wales. Russell painted miniatures and crayon and oil portraits, many of which were engraved. He invented a new method of preparing crayons, and in 1797 he patented an apparatus for exhibiting the moon's phenomena. Died at Hull on April 20th, 1806.

113–'90. PORTRAIT OF A MAN WEARING A WIG ; three-quarter face.

10½ by 9. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

114–'90. PORTRAIT OF A LADY ; three-quarter face.

13½ by 11. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

115–'90. PORTRAIT OF A MAN ; nearly full-face.

12½ by 10. Unfinished. Chalk and crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

116–'90. PORTRAIT OF A MAN WEARING A WIG ; nearly full face.

14 by 10½. Unfinished. Black and white chalk.

Given by Sir Edwin Durning-Lawrence, Bart.

117–'90. PORTRAIT OF A LADY WEARING A CAP three-quarter face.

12½ by 10. Unfinished. Chalk and crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

118–'90. PORTRAIT OF A YOUNG GIRL WEARING A CAP ; full face.

11½ by 10. Unfinished. Chalk and crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

119.–'90. MR. YELDHAM, WEARING A BLUE COAT ; three-quarter face.

16¾ by 13½. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

120–'90. PORTRAIT OF A LADY ; three-quarter face.

12 by 10. Unfinished. Crayon.

Given by Sir Edwin Durning-Lawrence, Bart.

121–'90. PORTRAIT OF A LADY; nearly full face.
13 by 10½. Unfinished. Crayon.
Given by Sir Edwin Durning-Lawrence, Bart.

423–'93. RICHARD BRINSLEY BUTLER SHERIDAN (1751–1816), dramatist and parliamentary orator—a caricature portrait.
30 by 25. Pastel.

121–'95. HEAD of a gentleman with powdered hair; said to be a portrait of the REV. JAMES STANIER CLARKE, LL.D., F.R.S. (d. 1834), Canon of Windsor.
23½ by 17⅜. Pastel.

RYAN, Charles.

For some time Master of the School of Art at Leeds.

A.L. 8100. HAWTHORN BLOSSOM.
12¼ by 8¾. Signed. *In the Art Library.*

RYLAND, Miss.

An amateur, who does not appear to have exhibited.

F. 147. DOTHEBOYS HALL, near Bowes, 6 miles from Gretabridge.
7¼ by 10½. Dated 1841. *Forster Bequest.*

SALMON, J.

A.L. 5950. THE BOATHOUSE.
After E. W. Cooke, R.A., *q.v.*
12⅛ by 15. *In the Art Library.*

SAMUEL, George.

Painted chiefly in water-colours, but also in oils. A view of the Thames during the great frost of 1789 gained him distinction, and early in the 19th century he enjoyed a considerable reputation. From 1785 to 1823 he exhibited at the Royal Academy and British Institution. Soon after 1823 he was killed while sketching, by the falling of an old wall.

1712–'71. PONT ABERGLASLYN, NORTH WALES.
12¾ by 17⅝. *William Smith Gift.*

SANDBY, Paul, R.A.

Born at Nottingham in 1725; was descended from an old county family. Through the influence of a borough member, he and his elder brother Thomas obtained employment in the Military Drawing Office of the Tower of London. In 1746 he was engaged as draughtsman on the survey of the roads of the Highlands of Scotland, and made many sketches of the scenery and antiquities around him. In 1751 he went to live with his brother at Windsor, and sketched subjects in that neighbourhood. Sir Joseph Banks, P.R.S., purchased some of his drawings, and Sandby accompanied him to Wales, sketching the chief castles, etc. He was a Member of the Incorporated Society of Artists, and became a foundation member of the Royal Academy in 1768. He was appointed chief drawing-master at the Royal Military Academy, Woolwich, but resigned in 1796 and was succeeded by his son. He has been called "the father of water-colour art;" he was certainly one of the first to practise it in the broader manner, and his name will always be connected with the early development of landscape art in England. He was also a spirited etcher, and the first English engraver in aquatint. Died at 4, St. George's Row (now 23, Hyde Park Place), Bayswater Road, on November 7th, 1809.

383. ANCIENT BEECH TREE.
27⅝ by 41⅝. Body-colour. Signed, and dated 1794.

554. LLANDAFF CATHEDRAL.
12⅛ by 18⅛. *In circulation.*

561. THE ROUND TEMPLE.
10¼ by 14½. Signed, and dated 1788. *In circulation.*

88–'70. LANDSCAPE, WITH DRAY AND FIGURES.
19¼ by 12¾. *In circulation.*

613–'70. CHEPSTOW CASTLE.
11½ by 20⅝. Signed, and dated 1775.
In circulation. *Parsons Bequest.*

814–'77. WARWICK CASTLE WITH THE BRIDGE AND WEIR.
19¼ by 29. Signed, and dated 1775. *In circulation.*

815–'77. VILLAGE STREET, OLD CHARLTON, KENT.
11¾ by 19¾. *In circulation.*

415–'85. WINDSOR FOREST, WITH OXEN DRAWING TIMBER.
12¾ by 18. Tempera. Signed, and dated 1798. *In circulation.*

416–'85. LANDSCAPE, WITH DRAGOONS GALLOPING ALONG A ROAD, &C.

12 by 10¼. Tempera. Signed.

12–'87. OLD TEA GARDENS, BAYSWATER ROAD.

7⅛ by 10⅛.

13–'87. OLD PUBLIC-HOUSE, BAYSWATER.

7¼ by 10¼.

53–'87. THE OLD BRIDGE, SHREWSBURY.

29½ by 39. Tempera on canvas. *In circulation.*

123–'94. LANDSCAPE, WITH MILL-HOUSE, TOWER AND STREAM.

2⅞ by 8⅛. *In circulation. Given by Mr. J. E. Taylor.*

1729–'00. CLASSIC LANDSCAPE.

7¼ by 11. *Ashbee Bequest.*

1791–'00. MIDDLETON HIGH TOR.

8¾ by 10⅞. *Ashbee Bequest.*

D. 744. FOREST SCENE.

12 by 17¾. Body-colour. *Dyce Bequest.*

D. 746. EASTON PARK: north-west view of the Keeper's Lodge.

7 11/12 by 10¾. Body-colour. *Dyce Bequest.*

D. 747. HUBBERSTON PRIORY, near Milford Haven.

An engraving of this drawing by T. Mazel appeared in "The Virtuosi's Museum," published by G. Kearsley in 1778, and in "A Collection of 150 select Views in England, Wales, Scotland and Ireland," published by John Boydell in 1782.

5 1/12 by 7⅛. *Dyce Bequest.*

D. 748. ROAD THROUGH WINDSOR FOREST.

14⅔ by 21. *Dyce Bequest.*

D. 915–'04. HODDESDON, HERTFORDSHIRE.

10 by 18¾. *In circulation.*

D. 1072–'04. ROCHESTER.

17⅝ by 24¾. Signed. *Given by Mr. James Orrock, R.I.*

D. 1831–'04. THE "OLD SWAN," BAYSWATER.

25¼ by 35. Signed, and dated 1790. *W. A. Sandby Bequest.*

D. 1832–'04. WINDSOR CASTLE; the North Terrace, looking west.

14⅝ by 20⅞. Body-colour. Signed, and dated 1800. *W. A. Sandby Bequest.*

D. 1833–'04. Eton College and Windsor, from the playing-fields.

From Sir Joseph Banks's Collection.

13¾ by 27½. *W. A. Sandby Bequest.*

D. 1834–'04. Carregcennin Castle, Carmarthenshire.

11⅞ by 18⅛. Body-colour. *W. A. Sandby Bequest.*

D. 1835–'04. Three Daughters of the 2nd Earl Waldegrave, with Miss Keppel, daughter of the Bishop of Exeter.

1. Elizabeth Laura, afterwards Countess Waldegrave (died 1816).

2. Charlotte Maria, afterwards Duchess of Grafton (died 1808).

3. Anne Horatia, afterwards Lady Hugh Seymour (died 1801).

They were grandnieces of Horace Walpole.

This sketch was made by Paul Sandby at Windsor about 1760.

4¾ by 6⅞. *W. A. Sandby Bequest.*

D. 1836–'04. Bayswater Hill.

12⅝ by 18⅜. Signed, and dated 1790. *W. A. Sandby Bequest.*

D. 1838–'04. Strawberry Hill, Twickenham, formerly the residence of Horace Walpole.

Bought at Lord Waldegrave's sale of pictures from Strawberry Hill, together with the drawing of the Gallery made for Horace Walpole.

12⅞ by 20⅝. *W. A. Sandby Bequest.*

D. 1839–'04. Moonlight on a River.

16½ by 23. *W. A. Sandby Bequest.*

The Dyce Collection also contains drawings in Indian ink, etc., by P. Sandby.

SANDBY, Thomas, R.A.

Born at Nottingham in 1721; was an elder brother of Paul Sandby, R.A., with whom he worked in the Military Drawing Office of the Tower of London. Subsequently he became draughtsman to the Duke of Cumberland, and accompanied him on his campaigns in Flanders and in Scotland, 1743–8. He was Deputy Ranger of Windsor Great Park from 1746 to 1798, and planned Virginia Water. In 1768 he became a foundation member of the Royal Academy, and he was its first Professor of Architecture. He exhibited architectural subjects at the Incorporated Society of Artists and Royal Academy from 1767 to 1782. Died on June 25th, 1798; there is a tablet to his memory in Windsor Parish Church.

137–'92. WINDSOR CASTLE, FROM THE GREAT PARK, NEAR THE END OF THE LONG WALK.

12⅜ by 19½.

70–'94. LANDSCAPE, WITH CATTLE AND FIGURES.

12½ by 19½. Monochrome. *In circulation.*

D. 1363–'98. A DESIGN FOR A BRIDGE.

10⅝ by 46¾. *In the Art Library.*

The Art Library also contains architectural designs by T. Sandby.

SARJENT, F. J.

Exhibited landscapes at the Royal Academy in 1802 and 1803.

273–'71. VIEW OF LONDON FROM THE FIELDS BELOW HAMPSTEAD.

25 by 34½. Exhibited at the Royal Academy in 1802.

18–'72. LANDSCAPE, WITH A CIRCULAR BUILDING (MAUSOLEUM ?) ON THE BANK OF A RIVER.

18⅜ by 25⅞. *In circulation.*

SASSE, Richard.

Born in 1774 ; was a relative of Henry Sass (1788–1844), a portrait painter; added an "e" to his name. First exhibited at the Royal Academy in 1791, and continued to exhibit there and at the British Institution until 1813. His subjects are landscapes, with figures, cattle, etc. He carried his early colouring beyond the style of his day, and attained a distinct method of his own. He was appointed teacher of drawing to the Princess Charlotte in 1811 and landscape painter to the Prince Regent. On the conclusion of peace in 1815 he went to the Continent and in 1825 settled in Paris, where his death took place on September 7th, 1849.

630. CASTLE ON THE LIFFEY, IRELAND.

10¾ by 15⅞. Signed, and dated 1812.

Given by Mrs. Harriet Blake Sasse.

631. FALLS OF POWERSCOURT, NEAR BRAY, CO. WICKLOW.

23½ by 33½. Signed (?), and dated 1818.

SCHARF, George.

Born in 1788 at Mainburg, in Bavaria. He studied at Munich, and after travelling in Flanders and France, pursued his studies at Paris when the great spoils of Italy were still in that city. He was attached to the British Army at the time of the Waterloo campaign, and came to England in 1816. He settled in London, and as he possessed knowledge and experience of the then infant art of lithography, he became a draughtsman on stone during the early printing efforts of Moser and Hullmandel; he was also largely engaged in making drawings to illustrate scientific works and the transactions of the Geological Society. Meanwhile, however, he pursued other branches of art; from 1817 to 1850 he exhibited at the Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute), becoming a Member of the last-named society in 1833; he resigned in 1836. From 1820 to 1851 he made topographical drawings of London. He was the father of Sir George Scharf, K.C.B. (1820–95), Director of the National Portrait Gallery, at whose residence in Westminster he died on November 11th, 1860.

2979–'76. Interior of the Gallery of the New Society of Painters in Water Colours, Old Bond Street.

11⅝ by 14½. Signed, and dated 1834. *William Smith Bequest.*

D. 71–'03. Mitcham Common, Surrey, showing the road running along the west side.

13 by 18¼. Signed, and dated 1819.

SCHNEBBELIE, Robert Blemme.

The son of Jacob C. Schnebbelie (1760–92), a topographical draughtsman; exhibited at the Royal Academy, chiefly views of old buildings, from 1803 to 1821; drew for the *Gentleman's Magazine* and other periodicals. Being somewhat weak in intellect and capricious in his work, he was unable to take care of himself after his mother's death, and was found dead in his room apparently from starvation, about 1849.

638–'77. Exterior of Drury Lane Theatre, illuminated.

7⅜ by 7½. Signed, and dated 1821.

D. 1095–'98. The Guildhall Chapel, London.

10⅝ by 8$\frac{9}{16}$. Signed, and dated 1815. *In the Art Library.*

SCOTT, William Bell, H.R.S.A.

Born at Edinburgh on September 12th, 1811; was instructed by his father Robert Scott, an engraver, and by his brother David Scott, R.S.A.; studied at the Trustees' Academy; exhibited at the Royal Scottish Academy in 1833. He became a proficient engraver, but finally abandoned that profession and came to London in 1837. He drew from the antique at the British Museum; exhibited from 1840 to 1873 at the Royal Academy, the British Institution, Suffolk Street, and elsewhere; held a mastership at the School of Design, Newcastle-on-Tyne, and was an examiner at South Kensington. In 1857–8 he painted a series of pictures illustrating the history of Northumberland at Wallington Hall, and another series illustrating "The King's Quhair" at Penkill Castle, Girvan, Ayrshire. In 1887 he became an honorary R.S.A. Besides being a painter he was a poet and a writer on art; his "Year of the World" appeared in 1846, and he produced many sonnets and other works; he also wrote a life of Dürer. Died at Penkill Castle on November 22nd, 1890.

430–'89. The Temptation of Eve.

42½ by 27½. Signed. *Given by the Painter.*

355–'91. Building the Roman Wall.

9⅞ by 9¼.

356–'91. King Egfrid offering the bishopric of Hexham to Cuthbert, the Hermit of Farne Island.

9⅝ by 9.

357–'91. A Descent of the Danes.

9½ by 9⅛.

358–'91. Death of the Venerable Bede, A.D. 735.

9⅞ by 8⅞.

359–'91. The Spur in the Dish: the sign to the Moss-trooper that the larder was empty.

9¼ by 8⅞.

360–'91. Bernard Gilpin taking down the gage of battle of Rothbury Church.

9¼ by 8⅞.

361–'91. Grace Darling and her Father saving the Shipwrecked Crew, Sept. 7th, 1838.

9⅜ by 9.

362–'91. "Iron and Coal"—the Industry of the Tyne.

9⅜ by 9⅜.

(Nos. 355 to 362–'91.—Designs for the decoration of the Inner Court of Wallington Hall, Northumberland.)

A. L. 4358. Upper Portion of the Façade of St. Mark's, Venice.

14 by 10. Dated 1862. *In circulation.*

SEDGWICK, Mrs. John, *see* **Oliver, Mrs. William.**

SERRES, Dominic, R.A.

Born at Auch in Gascony in 1722; was educated at the public school there. His parents wished him to enter the Church, but he ran away to Spain and became a sailor, rising finally to the position of master of a vessel trading with the West Indies. He was taken prisoner about 1758 and brought to England, where he settled and married; having had some instruction in drawing he tried to earn a living as an artist, and was assisted by C. Brooking. From 1761 he exhibited sea-pieces at the Incorporated Society of Artists, Free Society, and Royal Academy. In 1765 he became a Member of the first named Society, and in 1768 a foundation member of the Royal Academy, where he was appointed Librarian in 1792. Several of his large sea-pieces are at Greenwich Hospital and Hampton Court. He was marine painter to George III. Died in 1793.

799–'92. Sea-shore with Fishing Vessels at Anchor.

6½ by 10. Signed.

SERRES, Dominic M.

Was a younger son of Dominic Serres, R.A., and a brother of John Thomas Serres. He exhibited landscape views at the Royal Academy at intervals from 1778 to 1804. He taught drawing and supported himself by his art, but during the last few years of his life he was dependent on his brother. The date of his death is not known.

573. Mountainous Country, with Figures.

15 by 22½. *In circulation.*

574. Village on the Seashore; hills surrounding a bay.

15⅜ by 21⅝. Signed, and dated 1794. *In circulation.*

1746–'71. Near Totnes, Devonshire.

15⅞ by 23⅝. Signed. *William Smith Gift.*

SERRES, John Thomas.

Born in London in December, 1759; was a son of Dominic Serres, R.A.; exhibited sea-pieces, &c., at the Royal Academy, British Institution, and Suffolk Street from 1780; was for a time drawing master at Chelsea Naval School. In 1790 he visited France and Italy, and in 1793 became marine painter to the King and draughtsman to the Admiralty, the latter being a fairly lucrative post. Unfortunately he married a Miss Wilmot of Warwick, who said that she was a daughter of a Duke of Cumberland, and called herself the Princess of Cumberland. Her intrigues and extravagance ruined him and he was imprisoned for debt. He died within the Rules of the King's Bench on December 28th, 1825, and was buried in Marylebone Churchyard.

1078–'71. Vessel in a Breeze, nearing a Point of Land.
10⅝ by 15⅝. *In circulation.*

1612–'71. Battle of Cape St. Vincent, 1797. Sir John Jervis raking the Spanish Vice-Admiral's ship.
20¾ by 29½.

1613–'71. Battle of Cape St. Vincent, 1797. Commodore Nelson capturing the *San Nicholas* and the *San Joseph*.
20¾ by 29½. *In circulation.*

1758–'71. The Exchange at Waterford.
Exhibited at the Royal Academy, 1789.
13 by 19½. Signed, and dated 1787. *William Smith Gift.*

195–'90. Man-o'-War.
19⅛ by 12¼. Pen and water colour. *In circulation.*

D. 13–'07. Entrance to a Harbour.
15¾ by 22⅞. Signed, and dated 1813.

Two signed drawings by J. T. Serres, in Indian ink and sepia respectively, are exhibited in the Naval Section of the Museum.

SETCHEL, Miss Sarah, R.I.

Born in 1813 or 1814; painted landscapes, genre subjects, and portraits, and exhibited at the Royal Academy, Suffolk Street, and the New Water Colour Society (now the Royal Institute) from 1831 to 1867; became a Member of the last-named Society in 1841, but resigned in 1886. Some of her paintings, such as "The Momentous Question," became very popular. She died at Sudbury, near Harrow, on January 8th, 1894.

983–'00. The Momentous Question.—Innocent or guilty?
23 by 18¾. *Vaughan Bequest.*

984–'00. "Ye shall walk in Silk Attire."—An old woman trying to persuade her daughter to marry a rich man.
23 by 18¾. *In circulation. Vaughan Bequest.*

SETTLE, William Frederick.

Exhibited a sea-piece at the British Institution in 1867.

1076–'84. A 51-Gun Frigate.
8¾ by 13¼. Signed, and dated 1883. *Given by the Painter. Exhibited in the Naval Section.*

SEVERN, Joseph.

Born in 1793. Was a gold medallist and travelling student of the Royal Academy. Exhibited from 1817 to 1868 at the Royal Academy, British Institution, and New Water Colour Society (now the Royal Institute). Went to Rome apparently in 1820; was a friend of Keats who died at Severn's house in 1821. Severn returned in 1841 to London, where he won a premium of £100 at the Westminster Hall competition of 1843. He was, however, again in Rome in 1861 as British Consul; this post he held until 1872. Died at Rome on August 3rd, 1879, and was buried by the side of Keats.

1457–'69. Death of Julian Avenel.—*Scott*, "The Monastery," Chapter 36.
17½ by 12½. Signed, and dated 1849.
In circulation. Townshend Bequest.

F. 90. John Keats (1796–1821), poet.
Oval, 3⅜ by 2⅞. Charcoal. *Forster Bequest.*

SHALDERS, George.

Born about 1826. Exhibited from 1848 at the Royal Academy, British Institution, Suffolk Street, and the New Water Colour Society (now the Royal Institute), becoming an Associate of the last-named society in 1863 and a Member in 1864. His subjects were usually landscapes, especially views of Surrey, Hampshire, and Ireland. He overworked himself, was struck with paralysis, and died at Portsmouth in January, 1873.

1093–'86. Cows in a Landscape.
8⅞ by 13⅜. Signed. *Dixon Bequest (Bethnal Green Museum).*

SHELLEY, Samuel.

Born about 1750 in Whitechapel; was mainly self-instructed in art, but gained the Society of Arts premium in 1770. He copied much from Reynolds, and his work bears traces of that master's style as well as of that of his contemporary Cosway. He exhibited from 1773 at the Incorporated Society of Artists, Royal Academy, British Institution, and Old Water Colour Society. He was one of the founders and subsequently Treasurer of the last-named society, which was originated at his house in 1804. He excelled as a miniaturist, his portraits of ladies being very elegant and highly finished, but besides portraits he painted poetic and other subjects. He is said to have died in George Street, Hanover Square, on December 22nd, 1808.

1754–'71. MEMORY GATHERING THE FLOWERS MOWED DOWN BY TIME.

Exhibited at the (Old) Water Colour Society in 1805.

22⅜ by 15⅜. Signed. *William Smith Gift.*

1755–'71. THE HUNTRESS.

22¼ by 15⅜. Signed. *William Smith Gift.*

The Art Library contains some pencil sketches by Samuel Shelley and seven of his sketch-books.

See also the Catalogue of Miniatures.

SHEPHERD, George.

Enjoyed considerable repute in his day as a topographical artist; painted views in various parts of England, but chiefly in London; appears to have exhibited from 1800 to 1830 at the Royal Academy, British Institution, and elsewhere. He drew for Wilkinson's "Londina Illustrata," 1808, Ireland's "History of the County of Kent," 1829–30, "Beauties of England and Wales," and other works. Many of his drawings are in the British Museum.

442. THE VALE OF HEALTH, HAMPSTEAD.

10½ by 13½. Signed, and dated 1825. *In circulation.*

346–'72. COAST SCENE.

14½ by 9½. Signed, and dated 1827.

3031–'76. Roslin Chapel, near Edinburgh, showing the "'Prentice Pillar." After J. M. Gandy, A.R.A.
17½ by 25⅛. Signed, and dated 1809. *William Smith Bequest.*

47–'94. Near Rye, Sussex: Evening.
10 by 15¾. Signed, and dated 1817.

D. 1096–'98. Whitehall Palace, London: The Banqueting House.
10¾ by 7⅞. *In the Art Library.*

D. 402–'99. Fleet Street, London, with St. Dunstan's Church.
7½ by 9⅛. Signed, and dated 1812. *In the Art Library.*

D. 403–'99. Old Street, London, with St. Luke's Church.
6½ by 9. *In the Art Library.*

D. 404–'99. Aldermanbury, London, with St. Mary's Church.
6⅜ by 8½. Signed, and dated 1811. *In the Art Library.*

D. 405–'99. Cornhill, London, showing the tower and part of St. Michael's Church.
9 by 6½. *In the Art Library.*

D. 406–'99. Winchester Street, London, with Winchester House.
6⅞ by 8¾. Signed, and dated 1811. *In the Art Library.*

D. 407–'99. Guildhall Yard, London, with Blackwell Hall.
7 1/16 by 9. Signed. *In the Art Library.*

D. 842–'00. Peterborough House, Millbank, Westminster.
7⅛ by 10⅜. Signed, and dated 1809. *In the Art Library.*

D. 207–'06. St. Augustine's Church (now demolished), Wall Street, City.
8 by 10⅛. *In the Art Library.*

D. 208–'06. Limehouse Church.
6 by 9. Signed. *In the Art Library.*

D. 11–'96. The "Tabard" (Talbot) Inn, Southwark. Demolished in 1875.
After G. Shepherd (1810), by Philip Norman, F.S.A., *q.v.*
7¾ by 10¾. *In circulation.*

SHEPHERD, George Sidney.

A son of George Shepherd; practised water-colour painting in the same style as his father, but his works were more artistic in treatment. His paintings were mainly topographical, but included rustic and still life subjects. He exhibited from 1830 to 1858 at the Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute), and became a Member of the last-named society in 1831. He exhibited many views of Metropolitan buildings and drew for C. Clarke's "Architectura Ecclesiastica Londini" and W. H. Ireland's "England's Topographer." He appears to have died in 1858—or according to other accounts in 1860 or 1861.

600. TILE KILNS.

10¾ by 14½. Signed, and dated 1831. *In circulation.*

196–'86. DISTANT VIEW OF GREENWICH HOSPITAL.
4 by 6.

51–'96. VIEW ON HAMPSTEAD HEATH.

11⅞ by 18¾. Signed, and dated 1833.

D. 896–'00. KING'S CROSS, LONDON: site of the Great Northern terminus.

12½ by 16½. Signed, and dated 1832. *In the Art Library.*

D. 1–'02. IRTHLINGBOROUGH CHURCH, NORTHAMPTONSHIRE, showing the tower and west end, seen from the north-west.

9¾ by 5⅞. *In the Art Library.*

D.729–'05. STREET VIEW AT HITCHIN.

5¾ by 8 13/16. *In the Art Library.*

D.730–'05. RYE HOUSE, HERTFORDSHIRE.

5½ by 8¼. *In the Art Library.*

SHEPHERD, Thomas Hosmer.

Little is known about him; he may have been a brother of George Sidney Shepherd. He made many sketches of old buildings in London and elsewhere, and several hundred of them are at the British Museum. He exhibited in 1831–2. He drew all the illustrations for "Metropolitan Improvements," 1827, "London and its Environs in the 19th Century," 1829, "Modern Athens displayed, or Edinburgh in the 19th Century," 1829, "Views of Bath and Bristol," 1829–31, etc. He was largely employed by Frederick Crace (1779–1859) a collector of views and maps of London, in making water-colour views of old buildings in London prior to their demolition. Many of these drawings are in the British Museum,

107–'79. High Street, Edinburgh, showing John Knox's House.

8 by 11. Signed.

D. 1093–'98. Old Bailey, London; interior of Old Central Criminal Court.

5⅝ by 8⅝. Signed. *In the Art Library.*

D. 1094–'98. Old Bailey, London; interior of New Central Criminal Court.

5⅝ by 8⅝. Signed. *In the Art Library.*

D. 1887–'98. Bishopsgate Street Without, London, with the Armourers' and Braziers' Almshouses.

8⅞ by 6¾. *In the Art Library.*

D. 1888–'98. Great St. Helen's, London, with the Skinners' Almshouses.

9 by 6⅝. Signed. *In the Art Library.*

D. 409–'99. Cheapside, London, showing the Steeple of Bow Church.

12½ by 8⅝. Signed. *In the Art Library.*

D. 5–'01. Wenlock Priory, Shropshire.

7⅛ by 10¼. *In the Art Library.*

D. 82–'96. The old "Elephant and Castle" Inn, Newington.

After T. H. Shepherd, by Philip Norman, F.S.A., *q.v.*

6⅝ by 10⅛. *In circulation.*

SHEPPARD, Philip.

Exhibited landscapes from 1861 to 1866 at the Royal Academy, Suffolk Street and elsewhere.

46–'73. Coast Scene, Polpeer, Cornwall.

12⅜ by 16⅞. Dated 1860. *Given by Mr. C. T. Maud.*

49–'73. The Bridge at Kirkby Lonsdale.

14¼ by 20¾. Dated 1857. *In circulation.*

Given by Mr. C. T. Maud.

SHERIDAN.

A.L. 7263. 4. Fond du Valais and Village of Pully, Switzerland.

5¾ by 8⅞. Signed. *In the Art Library.*

SHERLOCK, William P.

Born about 1780; son of William Sherlock, a miniature painter; became a topographical draughtsman and engraver. Exhibited landscapes at the Royal Academy between 1801 and 1810. Imitated the works of Richard Wilson, R.A., under whose name his pictures have sometimes been sold. In 1811 he published a series of etchings after Girtin, Payne, Powell and others. Many of the illustrations in Dickinson's "Antiquities of Nottinghamshire" (1801–6) were drawn by him.

198–'90. River Scene with a Windmill.
12⅞ by 19¼. Signed.

983–'01. View of the Thames, showing Somerset House in course of construction.
7⅜ by 15. Signed.

SHERRIN, John, R.I.

Born in 1819; exhibited paintings of fruit, etc. from 1859 at the Royal Academy, Suffolk Street, and the Institute, becoming an Associate of the last-named society (now the Royal Institute) in 1866 and a Member in 1879. Some of his works were reproduced in chromo-lithography. Died in September, 1896.

1175–'86. Branch of Plums and an Apple.
13 by 17¾. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

1206–'86. Primroses and Violets.
10½ by 8⅝. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

169–'01. Rabbits.
12 by 15¾. Signed.

SHORT, Frank, A.R.A., R.E.

S.EX. 26–'84. Rye Harbour, Sussex.
11¼ by 18⅜. Signed, and dated (18)84. *In circulation.*

SIMPSON, William, R.I., F.R.G.S.

Born at Glasgow on October 28th, 1823. He intended to become an engineer, but in 1839 he was apprenticed to a Glasgow firm of lithographers, and in 1851 came to London and found employment with Messrs. Day and Son. During

the Crimean war Messrs. Colnaghi sent him to the seat of hostilities to make sketches: Simpson was thus one of the first war artists. After the war he was attached to the Duke of Newcastle's party which explored Circassia. From 1859 to 1862 he travelled in India, Kashmir and Thibet, making architectural and archæological sketches. In 1866 he joined the *Illustrated London News*, for which he attended the marriage of the Czarevitch (Alexander III.) at St. Petersburg and followed the operations of Lord Napier's Magdala expedition and the Franco-German war. After a visit to China on the occasion of the Emperor's marriage, Simpson depicted the pageantry of the Prince of Wales's Indian Tour in 1875–6 and accompanied the Afghan expedition in 1878–9. He was the author of many works. In 1874 he became an Associate and in 1879 a Member of the Institute (now the Royal Institute). Died on August 17th, 1899, at 19, Church Road, Willesden.

1128 to 1170–'69. Forty-four Views of India, including scenes at or near—

Agra, Ajunta, Amritsar, Benares, Bilsah, Bombay, Calcutta, Chini, Delhi, Ellora, Kannouj, Lahore, Leh, Lucknow, Malwa. Manikiala, Marttand, Muttra, Simla, Soonum, Srinagar, etc.

All signed, except No. 1155. Drawn in 1859-66. *Four in circulation, the remainder in the Indian Section.*

1171–'69. The Pir Panjal Pass into Kashmir, 11,400 feet above the sea.

14 by 20. Signed, and dated 1863.

546–'97. Scheme for the Decoration of the Great Exhibition of 1851, designed by Owen Jones (*q.v.*), painted by W. Simpson.

28 by 39.

90–'00. Tumulus of Ujek Tepéh in the Troad, Asia Minor.

9 by 10¾. Signed, and dated 1877. *In circulation.*

91–'00. The Mâristan or Mosque-hospital of Kalâûn, Cairo.

18½ by 15. Signed, and dated 1882.

92–'00. Jerusalem.

14½ by 22. Signed, and dated 1890.

93–'00. Strassburg Cathedral; an incident during the Franco-German War, 1870.

20 by 15¼. Signed, and dated 1878. *In circulation.*

94–'00. House of John Lyon, Founder of Harrow School, at Preston, near Harrow.

7 by 9¾. Signed, and dated 1887. *In circulation.*

95–'00. THE TOMB OF RAPHAEL IN THE PANTHEON, ROME.
16 by 12¼. Signed, and dated 1878. *In circulation.*

96–'00. THE ROCK-CUT CHURCH OF KADOS KIRKOS AT DONGOLA, ABYSSINIA.
13⅛ by 9. Signed, and dated 1868. *In circulation.*

97–'00. A DOORWAY IN CAIRO.
10½ by 8¼. Signed, and dated 1884. *In circulation.*

98–'00. BETHANY, PALESTINE.
10⅜ by 15¼. Signed, and dated 1884. *In circulation.*

99–'00. THE THIRD SO-CALLED TREASURY, MYCENÆ.
13½ by 20⅞. Signed, and dated 1877. *In circulation.*

D. 47–'00. A DIFFICULT BIT IN THE KHYBER.
17 by 22. Signed, and dated 1878. *In the Art Library.*

D. 48–'00. MORLAIX; A STREET SCENE.
10¾ by 8⅜. Dated 1869. *In the Art Library.*

D. 49–'00. NEPTUNE ON BOARD THE "NEWCASTLE"; CROSSING THE LINE.
12 by 18⅜. Dated 1859. *In the Art Library.*

D. 50–'00. VIEW AT BADLI-KE-SERAI.
5 by 8. Dated 1876. *In the Art Library.*

D. 51–'00. HOUSE OF VIRGIL, BRINDISI.
8⅝ by 10½. Signed, and dated 1869. *In the Art Library.*

D. 52–'00. OLD TOWER AT CANNES.
10⅝ by 8½. Dated 1870. *In the Art Library.*

D. 53–'00. BIRD'S-EYE VIEW OF ALEXANDRIA FROM THE SEA.
1 ¾ by 22 1/16. Signed, and dated 1882. *In the Art Library.*

D. 54–'00. SEBASTOPOL; VIEW FROM THE VICTORIA REDOUBT.
12⅝ by 19¾. Signed, and dated 1855. *In the Art Library.*

D. 56–'00. TUTICORIN; VIEW FROM THE SEA.
10 by 16½. Signed, and dated 1875. *In the Art Library.*

D. 58–'00. DAULATABAD; ROCK-CUT PASSAGE TO THE FORT.
8½ by 10 3/16. Signed, and dated 1875. *In the Art Library.*

D. 59–'00. VIEW OF GWALIOR.
10½ by 16⅞. Signed, and dated 1876. *In the Art Library.*

D. 13 to 137–'06. 125 SKETCHES OF CROSSES, in water-colours, pen and pencil.
Various sizes. *In the Art Library. Given by Mrs. M. E. Simpson.*

The Art Library also contains several hundreds of wash and pencil drawings made by W. Simpson in the Crimea, India and elsewhere.

SIMSON, William, R.S.A.

Born at Dundee in 1800; was educated at the Trustees' Academy, at Edinburgh. He began his artistic career by painting small coast scenes, but after about ten years' work he made higher efforts. From 1826 works of his appeared at the Royal Academy, British Institution, and Suffolk Street. In 1830 he became a Member of the Scottish Academy, and then tried portrait painting for three or four years. Having saved some money he went to Italy and studied there for a few years, and on his return in 1838 settled in London. Died in Sloane Street on August 29th, 1847.

85. Eel Pots—Sketch from Nature.
9⅝ by 13⅝. Signed, and dated 1845. *Sheepshanks Gift.*

86. Scotch Peasants.
14½ by 10. Dated 1842. *In circulation. Sheepshanks Gift.*

A.L. 7335. Hen and Chickens.
3 13/16 by 5⅞. Dated 1845. *In the Art Library.*

SINGLETON, Henry.

A historical painter chiefly in oils, born in London on October 19th, 1766; was brought up by an uncle, a miniature painter; studied at the Royal Academy and gained the gold medal in 1788 for his "Alexander's Feast." Singleton was a very rapid painter; he exhibited from 1780 chiefly at the Royal Academy and British Institution; he painted a few portraits and executed a large number of book illustrations. Some of his works became well known through mezzotint reproductions. Died in Kensington Gore on September 15th, 1839.

D. 1366–'89. Pluto.—An allegorical composition.
12⅞ by 12½. Pen, tinted. *In the Art Library.*

SKILL, Frederick John.

Born probably about 1824. Exhibited from 1858 at the Royal Academy, Suffolk Street, Grosvenor Gallery, etc., and especially at the Institute (now the Royal Institute) of which he became an Associate in 1871, and a Member in 1876. He spent several years at Venice, where some of his best sketches were produced. Though he possessed many of the qualities of a true artist, with great refinement of feeling and delicacy, his works never became popular. He died on March 8th, 1881.

658. Sheep in a Turnip Field—Winter.
7 by 11. Exhibited at the Royal Academy in 1866.

623–'70. Walmer Castle, from the Beach.
10½ by 4¼. *In circulation. Parsons Bequest.*

A.L. 5815. A Breton Stable.
6¼ by 7¾. Signed, and dated 1867. *In the Art Library.*

SKIPPE, John.

A gentleman of education and an amateur artist, born at Ledbury, Herefordshire. He studied landscape painting under Claude Vernet and travelled in Italy. Inspired by a print by Ugo da Carpi, after Raphael's cartoon of the "Miraculous Draught of Fishes," Skippe engraved on wood in chiaroscuro a number of subjects, chiefly after Parmigiano, Correggio, Raphael and other Italian masters, which he published about 1770 and onwards.

315–'70. A Wood, with Sleeping Huntress and Dog.
7$\frac{15}{16}$ by 11⅜. Sepia and Indian ink.

316–'70. Group of Trees on Rising Ground.
7⅝ by 12. Sepia.

SLEAP, Joseph Axe.

Born in London on May 30th, 1808. Though an artist of much ability, his life was embittered by a perpetual struggle against poverty. He died just as he was beginning to attain success, on October 16th, 1859.

1389–'74. Lago Maggiore.
10¾ by 15.

SLOCOMBE, Charles Philip.

Born in 1832. Was well-known as an etcher; reproduced works by J. Pettie, R.A., Frank Holl, R.A., and some old masters. He was a teacher for many years in the National Art Training Schools (now Royal College of Art), South Kensington. He exhibited from 1850 to 1882 at the Royal Academy, British Institution, Suffolk Street and elsewhere. Died in 1895.

430–'84. Bed of a Mountain Torrent, North Wales.
19½ by 12¾. Signed, and dated 1876. *In circulation.*

431–'84. The Jungfrau, from Interlaken, Switzerland.
9½ by 14⅝. *In circulation.*

SMITH, Carlton Alfred, R.I.

1766–'00. RECALLING THE PAST—A girl destroying some old letters.

30 by 20½. Signed, and dated 1888.

In circulation. Ashbee Bequest.

SMITH, E.

Possibly E. Smith who exhibited from 1827 to 1875.

199–'90. LANDSCAPE, WITH RUINS AND HORSEMAN: STORMY EFFECT.

10¾ by 15. *In circulation.*

SMITH, James Burrell.

Resided for a time at Alnwick. Exhibited from 1850 to 1881 at Suffolk Street and elsewhere.

1186–'86. VILLAGE OF BOWNESS, CUMBERLAND.

12 by 18⅜. Signed, and dated 1858.

Dixon Bequest (Bethnal Green Museum).

SMITH, John.

Known as "Warwick Smith" and "Italian Smith." Born on July 26th, 1749 at Irthington, Cumberland; was educated at St. Bee's. He was a topographical draughtsman and one of the early water-colour artists, who followed Sandby. He accompanied Lord Warwick to Italy, whence his designations. He became an Associate of the Old Water Colour Society in 1805 and a Member in 1806 and was its President in 1814, 1817 and 1818; he exhibited with the society until 1823, when he resigned his membership. Died on March 22nd, 1831, in Middlesex Place, Marylebone, and was buried under St. George's Chapel, Uxbridge Road.

454. VAL D'AOSTA, PIEDMONT.

20⅜ by 32. Signed, and dated 1803 (on the back).

579. TIVOLI.

6⅝ by 9¾. Signed (?), and dated 1795 (on the back of the mount).

In circulation. Given by Sir Walter C. Trevelyan, Bart.

580. THE CAMPAGNA WITH THE LUCRINE LAKE, FROM CUMÆ.

6⅝ by 9¾. Dated 1793 (on the back).

In circulation. Given by Sir Walter C. Trevelyan, Bart.

581. TERRACINA.

6⅝ by 9¾. *Given by Sir Walter C. Trevelyan, Bart.*

582. PORTA TIBURTINA (now PORTA DI SAN LORENZO), ROME, seen from the inside. The old arch in the foreground, built by Honorius, was pulled down in 1869.

6⅝ by 9¾. Dated 1795 on back of mount.

Given by Sir Walter C. Trevelyan, Bart.

583. THE VALLEY OF CHAMOUNI.

6¾ by 10. Signed, and dated 1786.

In circulation. Given by Sir Walter C. Trevelyan, Bart.

584. ON THE TRIENTE, SAVOY.

6⅝ by 9¾. Signed, and dated 1787.

In circulation. Given by Sir Walter C. Trevelyan, Bart.

585. COAST NEAR CASTIGLIONE.

6⅝ by 9¾. Signed (?), and dated 1795 (on the back).

In circulation. Given by Sir Walter C. Trevelyan, Bart.

1095–'84. DISTANT VIEW OF WINDSOR CASTLE.

5¾ by 8½. *In circulation.*

315–'87. WINDSOR CASTLE, FROM THE LEVEL OF THE THAMES.

12 by 18. *In circulation.*

SMITH, John Raphael.

A noted mezzotint engraver, born at Derby in 1752, and a son of "Smith of Derby." He was apprenticed to a draper in that town, and subsequently served in a shop in London. He took up engraving, and produced many fine mezzotints after Romney, Reynolds and other painters; he also painted miniatures, and executed portraits and subject pictures in crayons. He was appointed engraver to the Prince of Wales. He exhibited from 1773 to 1805, chiefly at the Royal Academy, but also at the Incorporated Society of Artists and Free Society of Artists. Peter de Wint was one of his pupils. Died at Doncaster on March 2nd, 1812.

1441–'69. MRS. HENRY HARE TOWNSHEND, *née* CHARLOTTE LAKE (d. 1831), mother of the Rev. C. H. Townshend.

24 by 17. Crayons. *Townshend Bequest.*

1442–'69. MISS CHARLOTTE TOWNSHEND, sister of the Rev. C. H. Townshend.

18 by 14. Crayons. Dated 1805. *Townshend Bequest.*

1443–'69. The Rev. Joseph Townshend of Pusey, Wilts.

19 by 14. Crayons. Dated 1805. *Townshend Bequest.*

1444–'69. The Rev. Chauncy Hare Townshend, M.A. (1798–1868), poet and donor of the Townshend Bequest, when a boy.

18 by 14. Crayons. Dated 1805. *Townshend Bequest.*

321–'87. Miss Marsh, of Cullompton, Devon.

18 by 14. Crayons. Signed at the back, and dated 1808.

512–'92. A Promenade at Carlisle House, Soho Square.

An engraving after this drawing, also by J. R. Smith, appeared in 1781.

Oval, $12\frac{5}{16}$ by $15\frac{5}{16}$. Crayons.

SMITH, Joseph Clarendon.

Born in London in 1778; was the son of a builder. He went to sea at an early age, and after serving for three years was admitted to the Mathematical School of Christ's Hospital to study navigation; but his fondness for art afterwards led to his being placed with an engraver. Some of his engravings are in Weld's "Topography of Killarney." Subsequently he tried water colour painting, and exhibited at the Royal Academy in 1806–7, and at the British Institution. He generally painted topographical subjects, which he treated with taste and ability. Attacked by lung disease he went to Madeira, but died on his way home in 1810.

1616–'71. Bury St. Edmunds.

$22\frac{5}{8}$ by $30\frac{7}{8}$. Signed, and dated 1809.

1617–'71. Norman Staircase in the Cathedral Close, Canterbury.

$9\frac{1}{2}$ by $8\frac{7}{8}$. Signed. *In circulation.*

63–'94. Landscape, with Cottage and Figures.

$7\frac{3}{8}$ by $10\frac{15}{16}$. Signed. *In circulation. Given by Mr. J. E. Taylor.*

77–'94. Pooley Hall, Warwickshire.

$5\frac{1}{2}$ by $7\frac{3}{4}$. Signed. *In circulation. Given by Mr. J. E. Taylor.*

329–'95. The Ruins of Nether Hall, near Roydon, Essex.

$20\frac{1}{2}$ by $16\frac{1}{2}$. Signed.

43–'96. Eltham Bridge, Kent.

$8\frac{7}{8}$ by $12\frac{7}{8}$. Signed. *In circulation.*

SMITH, William Collingwood.

Born at Greenwich in 1815. Was mainly self-taught as an artist, but received some instruction from J. D. Harding. First contributed to the Royal Academy in 1836; exhibited also at the British Institution and Suffolk Street, but chiefly at the Old Water Colour Society, where over a thousand of his works appeared; he became an Associate of the last-named society in 1843 and a Member in 1849 and acted as Treasurer from 1854 to 1879. His earlier subjects were marine pieces, but afterwards he travelled in France, Switzerland and Italy and exhibited landscapes and architectural views. He was popular as a teacher. Died at Brixton Hill on March 15th, 1887.

619–'70. Landscape, with Bridge and Cattle.
20¼ by 13½. Signed. *In circulation. Parsons Bequest.*

3034–'76. The Otter's Haunt.
16¼ by 23¼. Signed. *William Smith Bequest.*

180–'89. Arundel Park, Sussex.
7 by 14⅛. Signed.

SOLOMON, Simeon.

Born of wealthy Jewish parents about 1842; was one of a family of three, all of whom possessed unusual artistic abilities. He first exhibited at the Royal Academy in 1860 when his "Moses" won high commendation; Thackeray referred to it in his "Roundabout Papers." As a young man of unusual artistic promise and literary attainments, he was much sought after, and became the friend of Rossetti and the Pre-Raphaelites, Burne-Jones, Swinburne and others. He was well versed in Italian poetry and chose many of his subjects from Dante, but the life of Christ was perhaps his favourite theme. He last exhibited at the Academy in 1871. A great future seemed to await him, but he gradually sank, his work became desultory, and all the efforts of his friends could not avail to raise him. He died in London on August 14th, 1905.

D. 142–'06. In The Temple of Venus.
9⅜ by 7½. Signed, and dated (18)65.

SOUNES, William Henry.

Born in London in 1830. He was a student of the Government School of Design, Somerset House, where he devoted himself chiefly to modelling. In 1846 he exhibited a medal at the Royal Academy. From 1855 to 1863 he was modelling master in the Birmingham School of Art, and subsequently became Head Master of the Sheffield School of Art. Died at Sheffield on September 6th, 1873.

199–'74. Queen Elizabeth's Bedroom, Haddon Hall.
12⅜ by 21⅜. Signed, and dated 1869. *In circulation.*

200–'74. Banqueting Room, Haddon Hall.
12⅜ by 21⅜. Signed, and dated 1869. *In circulation.*

SPIERS, Richard Phené, F.S.A.

282–'96. Colonnade in the Clock Court of Hampton Court Palace.
10¾ by 15. Signed, and dated 1884. *Given by the Painter.*

283–'96. Part of the Château de Gaillon, re-erected in the court of the Palais des Beaux-Arts, Paris.
15¼ by 10⅞. Signed. *Given by the Painter.*

STANFIELD, George Clarkson.

A son of William Clarkson Stanfield, born in Buckingham Street, W.C., on May 1st, 1828. Studied under his father and at the Royal Academy. Painted seascapes, views of continental towns, etc. Exhibited from 1844 to 1876 at the Royal Academy, British Institution, and elsewhere. Died at Hampstead on March 22nd, 1878.

D. 203–'90. Sea-piece.
6⅛ by 9¼. Signed, and dated 1859. *In the Art Library.*

STANFIELD, William Clarkson, R.A.

Born at Sunderland in 1793; was the son of an Irishman, a writer of some reputation. At the age of 15 he became a sailor, and thus acquired the nautical knowledge which characterises his works; afterwards he became a clerk in the navy, was temporarily disabled by a fall in 1816, and got his discharge in 1818. He became a scene-painter at various theatres and finally at Drury Lane. Among his friends he counted Dickens, T. Clarkson, Douglas Jerrold, and Captain Marryat. From 1824 he was a Member of the Society of British Artists. In 1829 he first exhibited at the Royal Academy, and encouraged by his success gave up scene-painting to devote himself to easel pictures. He toured on the Continent in 1829 and 1839. He was elected A.R.A. in 1832 and R.A. in 1835, and was a constant contributor to the Academy's exhibitions. Died at Hampstead on May 18th, 1867, and was buried in Kensal Green Roman Catholic Cemetery.

188. DINANT, ON THE MEUSE.

10¾ by 7½. *In circulation.*

543. OLD PARHAM HALL, SUFFOLK, the "Moat House" of the poet Crabbe.

Engraved by E. Finden in Vol. iii. of John Murray's edition. of Crabbe's poems, 1834.

11⅞ by 8⅞. *Ellison Gift.*

1474–'69. COAST SCENE, CROMER.

6⅞ by 10⅛. Signed, and dated 1830.

In circulation. Townshend Bequest.

2983–'76. WATERLOO BRIDGE AND SHOT TOWER.

10¼ by 7⅞. *William Smith Bequest.*

181–'89. STREET SCENE, INNSBRUCK, TYROL.

Engraved in Heath's "Picturesque Annual," 1832.

12¼ by 8¾.

685–'93. VAL D' ORSO (?).

8¾ by 13¾. *In circulation.*

Bequeathed by Miss Elizabeth Anderson.

686–'93. FORT OF SOCOA, ST. JEAN DE LUZ, FRANCE.

9⅝ by 13¾. *In circulation.*

Bequeathed by Miss Elizabeth Anderson.

687–'93. THE BACK OF THE MUMBLES, NEAR SWANSEA.

9⅞ by 28. Signed, and dated 1848. *In circulation.*

Bequeathed by Miss Elizabeth Anderson.

688–'93. AN ITALIAN LANDSCAPE.

Diam. 9¾. *In circulation.*

Bequeathed by Miss Elizabeth Anderson.

1749–'00. AMBER, RAJPOOTANA.

9½ by 14⅜. Signed. *Ashbee Bequest.*

1751–'00. THE OLD PIER AT LEITH.

10⅜ by 15½. Signed. *In circulation. Ashbee Bequest.*

F. 91. ON THE BEACH, BRIGHTON.

6½ by 9½. *Forster Bequest.*

F. 92. DUTCH TOWN AND HARBOUR—ALKMAAR.

9⅞ by 13⅞. *Forster Bequest.*

F. 93. THE LOGAN ROCK, CORNWALL, WITH FIGURES OF C. DICKENS, D. MACLISE, J. FORSTER, AND THE PAINTER.

9¾ by 6⅝. *Forster Bequest.*

F. 94. Old Parham Hall, Suffolk, the "Moat House" of the poet Crabbe.
9⅜ by 13½. *Forster Bequest.*

F. 95. Rembrandt's Studio.
6¼ by 4⅛. *Forster Bequest.*

F. 96. Studies (2) from Andrea del Sarto.
One is from the portrait of himself in the Uffizi Gallery.
6⅛ by 5, and 5 by 3⅜. *Forster Bequest.*

F. 97. Studies of Italian Women, Amalfi.
8½ by 11⅛. *Forster Bequest.*

F. 98. Studies (2) of Neapolitan Fishermen.
10 by 13, and 9½ by 12¾. *Forster Bequest.*

F. 99. Study of an Eruption of Mount Vesuvius.
9⅜ by 13½.
Forster Bequest.

STANILAND, Charles J., R.I.

1151–'86. "Stormy:" two Monks standing in a Road, the one rebuking the other.
15½ by 21⅝. Signed, and dated 1880.
Dixon Bequest (Bethnal Green Museum).

1230–'86. Scene near the Coast, with a Group round a Knife-grinder.
23 by 37½. Signed, and dated 1877.
Dixon Bequest (Bethnal Green Museum).

STANLEY, Caleb Robert.

Born about 1795; studied for a time in Italy; painted landscapes both in oils and water-colours. Exhibited from 1812 to 1867 at the Royal Academy and elsewhere. Died at 27, Maddox St., London, on February 13th, 1868.

1585–'71. On the Shannon.
9½ by 13¾. Signed, and dated 1833. *In circulation.*
Bequeathed by Mr. W. S. Louch.

1586–'71. Kilchurn Castle, Loch Awe.
6⅞ by 10⅝. *Bequeathed by Mr. W. S. Louch.*

STANNARD, Joseph.

A painter of the Norwich School, born on September 13th, 1797; was placed for seven years with Robert Ladbrooke; studied the works of Dutch masters in Holland,

1821–2; painted marine and river subjects. Exhibited at Norwich, 1816–30, and in London, 1820–9. Died on December 7th, 1830.

60–'94. FISHERMEN.
8½ by 14¾. Chalk. Signed, and dated 1829.
Given by Mr. J. E. Taylor.

STARK, Arthur James and James.
See page 410.

STEEPLE, John.
Exhibited landscapes at the Royal Academy, Suffolk Street, etc., 1852–86.

A. L. 6822. SQUALLY WEATHER ON THE WELSH COAST.
7¾ by 15¾. *In circulation.*

STEPHANOFF, Francis Philip.
Born about 1788 in Brompton Row, London; was a son of Fileter N. Stephanoff, a Russian portrait painter who had settled in London; entered the Royal Academy Schools in 1801. He practised both in oils and water-colours. From 1807 to 1845 he exhibited historical and other pictures at the Royal Academy, British Institution, Old Water-Colour Society, and elsewhere; his subjects were frequently taken from the Bible and the poets. He furnished most of the costume portraits for a sumptuous work on the coronation of George IV., and obtained a premium of 100*l.* in the Westminster Hall Competition in 1843. Died at West Hanham, Gloucestershire, on May 15th, 1860.

605. THE DEATH OF ABEL.
23¾ by 18. Signed, and dated 1810.

1432–'74. COTTAGE INTERIOR WITH OLD WOMEN DRINKING TEA.
6⅞ by 10¼. *In circulation.*

1433–'74. INTERIOR OF A FRUIT-SELLER'S COTTAGE, WITH TWO FEMALE FIGURES.
7⅛ by 10⅛. *In circulation.*

3001–'76. FERAMORZ RELATING THE STORY OF THE PERI.
"They came to the small Valley of Gardens. . . . As they sat in the cool fragrance of this delicious spot, and Lalla Rookh remarked that she could fancy it the abode . . . of one of those Peris, those beautiful creatures of the air, who live upon perfumes, and to whom a place like this might make some amends for the Paradise they have lost,—the young poet . . . said hesitatingly that he remembered a Story of a Peri."
Moore, *Lalla Rookh.*
8¾ by 10¾. Signed, and dated 1822 (?).
William Smith Bequest.

62–'78. Coronation of George IV., 19th July, 1821.—Bernard Edward Howard (1765–1842), 12th Duke of Norfolk.
12¾ by 10¼. *In circulation.*

65–'78. Coronation of George IV.—Lord Rowland (afterwards First Viscount) Hill, G.C.B. (1772–1842), General, carrying the Standard of St. George, with his Page, Lord William Pitt Lennox (1799–1881), miscellaneous writer.
17 by 12½. *In circulation.*

72–'78. Coronation of George IV.—Rt. Hon. Nicholas Vansittart, afterwards First Baron Bexley (1766–1851), Chancellor of the Exchequer.
13 by 10. *In circulation.*

75–'78. Coronation of George IV.—Admiral Sir John Borlase Warren, Bart., G.C.B. (1753–1822).
12¾ by 9¼. *In circulation.*

77–'78. Coronation of George IV.—T. B. Mash, Esq., Officer of the Jewel House, attending upon the Vice-Chamberlain.
12¾ by 9⅛. *In circulation.*

78–'78. Coronation of George IV.—George Colman, Esq., Lieutenant of the Yeomen of the Guard.
12¾ by 9⅜. *In circulation.*

1933–'00. The British Institution.
7¾ by 11. Signed, and dated 1819.
Carr Bequest.

See also next page.

STEPHANOFF, James.

Elder brother of F. P. Stephanoff; born about 1787 in Brompton Row; was trained for a short time at the Royal Academy schools. He exhibited from 1810 to 1859 at the Royal Academy, British Institution, etc., but chiefly at the Old Water Colour Society, of which he became a Member in 1819. His subjects, like those of his brother, were largely taken from the Bible, from legends, and from the poets. He was one of the founders of the Sketching Society. In 1830 he was appointed historical painter in water colours to William IV. He retired from the Old Water Colour Society, owing to ill-health, in 1861. Died at 6, Frederick Place, Clifton, Bristol, in 1874.

50–'78. The Court of Claims held in the Painted Chamber of the Palace at Westminster, previous to the Coronation of George IV.
9¾ by 13. *In circulation.*

61–'78. Coronation of George IV., 19th July, 1821.—Frederick Augustus, Duke of York (1763–1827), Son of George III., with his Train Bearer, Lieut.-Col. H. F. Cooke.

13⅛ by 9½. *In circulation.*

See also Pugin, Augustus, Nos. 54 and 55–'78.

The following seventeen illustrations of the Coronation of King George IV., 19th July, 1821, were executed by either Francis Philip or James Stephanoff.

60–'78. The King and his Train Bearers (eldest sons of Peers), assisted by Lord Francis Nathaniel Conyngham, afterwards Second Marquess Conyngham (1797–1876), Master of the Robes.

14 by 19⅛. *In circulation.*

63–'78. Edward Adolphus St. Maur, F.R.S., F.S.A., eleventh Duke of Somerset (1775–1855).

13½ by 12. *In circulation.*

64–'78. Henry William Paget, first Marquess of Anglesey, K.G. (1768–1854), Soldier, as Lord High Steward, carrying the Crown of St. Edward.

13¾ by 11. *In circulation.*

66–'78. Charles Manners-Sutton (1755–1828), Archbishop of Canterbury, carrying the Coronation Service.

12¾ by 9¼. *In circulation.*

67–'78. Hon. George Pelham (1766–1827), Bishop of Lincoln, one of the supporters of the King.

12½ by 8¾. *In circulation.*

68–'78. Henry Petty-Fitzmaurice, third Marquess of Lansdowne (1780–1863), High Constable of Ireland.

13½ by 10. *In circulation.*

69–'78. Charles Ingoldsby Paulet, thirteenth Marquess of Winchester (1765–1843).

12¾ by 9¼. Unfinished. *In circulation.*

70–'78. Lord Francis Nathaniel Conyngham, afterwards second Marquess Conyngham (1797–1876), Master of the Robes.

13¼ by 9¼. *In circulation.*

71–'78. Sir Benjamin Bloomfield, afterwards first Baron Bloomfield (1768–1846), Keeper of the Privy Purse.

12⅝ by 9¼. *In circulation.*

73–'78. Lord Charles Bentinck, Treasurer of the Household, carrying the bag with the medals.
13¼ by 9½. *In circulation.*

76–'78. Admiral Sir Edmund Nagle, K.C.B. (1757–1830).
13¾ by 9¼. *In circulation.*

79–'78. Sir James Bland Burges, Bart. (1752–1824), Knight Marshal.
13¼ by 8¾. *In circulation.*

80–'78. Mr. Martin, Officer attending upon the Knight Marshal.
12½ by 8½. *In circulation.*

81–'78. Mr. Franz Cramer (1772–1848), Violinist, Leader of the King's Band.
13¼ by 9. *In circulation.*

82–'78. Mr. Booth, Silver Stick.
13¼ by 10. *In circulation.*

83–'78. Mr. Ibbotson, Mace Bearer.
13½ by 10. *In circulation.*

84–'78. Mr. Whattier, Clerk of the Kitchen.
13 by 9. *In circulation.*

STEPHANOFF, L.

490. Lovers.
10 by 8. Signed. *In circulation.*

STEVENS, Alfred.

A sculptor and decorative artist, baptised at Blandford in 1818; was the son of a heraldic painter and house decorator. In 1833 he was enabled to visit Italy, where he remained till 1842, copying frescoes at Florence and the works of Andrea del Sarto at Naples, and sketching at Pompeii. He also worked at Venice and under Thorwaldsen at Rome. From 1845 to 1847 he was a professor at the Government School of Design at Somerset House. In 1850 he became designer to Hoole and Robson, of Sheffield, who won renown for their metal work at the Great Exhibition of 1851. Stevens' design for Wellington's monument in St. Paul's Cathedral (1857) was only accepted after much controversy. When the artist died, the work was almost completed; but it was not till 1892, after an agitation led by Lord Leighton, that it was placed in its proper position. Died at Haverstock Hill on May 1st, 1875.

1119–'84. Sketch for the Wellington Monument in St. Paul's Cathedral.

20¾ by 27½. Pen and ink.

1120–'84. Sketch for the Wellington Monument in St. Paul's Cathedral.

16½ by 11¾. Pen and colour.

408–'95. Design for the Decoration of a Ceiling.

26 by 18¾. Water-colour and Indian ink. *In circulation.*

The Art Library contains a chalk sketch by Alfred Stevens.

STEVENS, Francis.

Born on November 21st, 1781; was probably a native of Exeter, as he was called "Stevens of Exeter"; appears to have been a pupil of P. S. Munn. He exhibited landscapes from 1804 to 1823 at the Royal Academy, British Institution and Old Water Colour society. He was elected an Associate of the last-named society in 1805 and a Member in 1809; he did not rejoin the Society at its reconstitution in 1812, but was re-elected a Member in 1823; he became a Member of the Norwich Society in 1810. He appears to have been a teacher at Sandhurst Military College in 1816. Stevens was an able artist who drew and composed well. The date of his death is not known, but he is said to have died of apoplexy at Exeter in 1823.

441. A Devonshire Cottage.

18¾ by 25¾. Signed, and dated 1806.

2942–'76. House at Wortley, near Sheffield.

18 by 14¾. *William Smith Bequest.*

STOCKDALE, Frederick Wilton Litchfield.

Exhibited at the Royal Academy, 1808–21, and was working as late as 1848.

D. 408–'99. St. Nicholas' Church, Harbledown, Kent.

5⅜ by 7 13/16. *In the Art Library.*

STOCKS, Miss Katharine M.

1807–'88. Wallflowers.

9¾ by 8⅜. Signed, and dated 1879.

Bequeathed by Mr. Arthur Ditchfield.

STOCKS, W. F.

659. The Last Gleam.

Exhibited at the Royal Academy in 1866.

15¾ by 12¼. Signed, and dated 1866.

1806–'88. Group of Trout.

7¾ by 11¾. Signed, and dated 1879

Bequeathed by Mr. Arthur Ditchfield.

STONE, Frank, A.R.A.

Born at Manchester on August 22nd, 1800; entered the business of his father, a cotton spinner, but gave it up at the age of twenty-four to devote himself to art. He came to London in 1831, met with great success, and was elected Associate of the Old Water Colour Society in 1833, and a Member in 1842, but resigned four years later. From 1833 to 1860 works of his appeared at that Society, the British Institution, Royal Academy, and Society of British Artists. From 1837 he produced oil paintings, and in 1841 he won a premium of fifty guineas at the British Institution. In 1851 he was elected A.R.A. He drew many book illustrations. Died on November 18th, 1859, and was buried in Highgate Cemetery.

1049–'73. Dressed for the Ball.—A girl with a mandoline.

13½ by 10. *Ellison Gift.*

STOPFORD, William Henry.

Born in 1842. Was for some time an art master at Halifax. Exhibited a few pictures at the Royal Academy and at Suffolk Street, 1867–80. Died in 1890.

12–'71. Study of Rocks, Co. Cork.

10¾ by 16½. Dated 1869. *In circulation.*

13–'71. The King Rock, Flamborough Head, Yorkshire.

14¼ by 10⅜. Signed, and dated (18)70.

STOTHARD, Thomas, R.A.

Born on August 17th, 1755, at the "Black Horse," Long Acre, London. Being delicate, he was sent to an uncle at Acomb, near York. He attended the village school there and afterwards went to a school at Tadcaster; but at the age of thirteen he returned to London and went to school

at Ilford. In 1777 he entered the Royal Academy Schools. He became a pattern designer for silk, but subsequently took to drawing illustrations for books, of which he executed a large number, and by which he achieved his greatest reputation. He also made many designs for goldsmiths' and other decorative works, including the Wellington Shield. He exhibited historical and other paintings from 1778 at the Royal Academy, the British Institution and Suffolk Street. He became A.R.A. in 1791, R.A. in 1794, and Librarian to the Royal Academy in 1814. Died at 28, Newman Street, London, on April 27th, 1834, and was buried at Bunhill Fields.

189. THORNHILL SUMMONED BY HIS UNCLE TO ANSWER FOR HIS CRIMES.—*Goldsmith*, "Vicar of Wakefield," Chap. 31.

Circular, diameter 7½. Indian ink.

190. THE SICK BED.

6 by 8⅛. Indian ink.

55–'73. DESIGN FOR HALF THE BORDER OF A SALVER; BACCHANALIAN SUBJECT.

15½ by 25½. Sepia. *Given by Mr. C. T. Maud.*

56–'73. DESIGN FOR HALF THE BORDER OF A SALVER; BACCHANALIAN SUBJECT.

16½ by 26. Sepia. *Given by Mr. C. T. Maud.*

2947–'76. SELIM DISCOVERED WITH ZULEIKA BY GIAFFIR AND HIS MEN.

"And now they almost touch the cave—
Oh! must that grot be Selim's grave?"

Byron, *The Bride of Abydos*, II., 23.

9⅛ by 7. *William Smith Bequest.*

2948–'76. THE LADY'S DREAM.

7¾ by 5⅝. *William Smith Bequest.*

94–'92. HECTOR BIDDING FAREWELL TO ANDROMACHE. Illustration to *Pope's* "Iliad," VI., 594–603.

4 by 2⅞. *In circulation.*

D. 862. THE VALE OF ROSLIN, NEAR EDINBURGH.

9¾ by 7$\frac{7}{12}$. *Dyce Bequest.*

D. 863. FITZ-JAMES RAISING ELLEN FROM THE GROUND.—*Scott*, "The Lady of the Lake," Canto VI., 27.

7⅓ by 10$\frac{5}{12}$. *Dyce Bequest.*

D. 867. The Young Robber about to stab his sweetheart Rosetta.—*Washington Irving*, "Tales of a Traveller."

8 by $6\frac{5}{12}$. *Dyce Bequest.*

D. 899. Harvest Scene.

$6\frac{1}{12}$ by $11\frac{1}{3}$. Dated 1803. *Dyce Bequest.*

D. 900. Harvest Scene.

6 by $11\frac{1}{6}$. *Dyce Bequest.*

D. 908. Study of Rocks.

$7\frac{3}{4}$ by $9\frac{2}{3}$. *Dyce Bequest.*

D. 909. Landscape, with Sloping Bank.

$4\frac{1}{3}$ by 7. *Dyce Bequest.*

A. L. 8773. Five Studies for Monumental Tablets.

Various sizes. Sepia.

A. L. 8777. The Golden Age.—A frieze.

3 by 8. Sepia.

A. L. 8778. Five Cupids gathering Fruit.

$2\frac{1}{2}$ by $7\frac{1}{4}$. Sepia.

A. L. 8779. Design for portion of the outer rim of a Salver,

$2\frac{3}{16}$ by $5\frac{1}{8}$. Sepia.

F. 100. Five illustrations of *Sterne's* "Tristram Shandy" and "Sentimental Journey."

1. Uncle Toby and Corporal Trim discuss the value of a Christian name.—*Tristram Shandy*, Vol. IV., Chapters 18 and 19.
2. Bobby's death is discussed in the kitchen.—*Tristram Shandy*, Vol. V., Chapter 7.
3. Uncle Toby prepares to make his attack on Widow Wadman.—*Tristram Shandy*, Vol. IX., Chapters 8 and 10.
4. The Conquest.—*A Sentimental Journey.*
5. The Case of Delicacy.—*A Sentimental Journey.*

Each, $5\frac{1}{4}$ by $3\frac{1}{8}$. *Forster Bequest.*

The Dyce Collection and Art Library also contain drawings in pencil, sepia, etc., including the designs for the Wellington Shield, by Stothard.

SUTCLIFFE, Thomas.

Born in Yorkshire. Exhibited till the year of his death at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1857. Died in December, 1871 at Headingley, near Leeds.

1800–'88. Mountain Ridge, near Gowborrow Park, Yorkshire.

9½ by 18¾. *Bequeathed by Mr. Arthur Ditchfield.*

SWAN, John M., R.A., R.W.S.

C.A.I. 110. A Tiger.

Pastel. 11¾ by 5¾. Signed. *Ionides Bequest.*

C.A.I. 111. A Polar Bear.

Pastel. 7 by 11¼. Signed. *Ionides Bequest.*

SWETE, A. J.

7–'91. North Prospect of Dr. Flamsteed's House, Greenwich Park. John Flamsteed (1646–1719) was Astronomer Royal.

12½ by 8. Pen and Indian ink. Signed, and dated 1746.

8–'91. North View of the City of London, taken in the Road to Islington.

12⅜ by 7½. Pen and Indian ink. Signed, and dated 1746.

SWINBURNE, Edward.

Was living about 1843.

57–'72. The Ship Rock, Tor Bay.

10⅛ by 15⅛.

SYKES, Godfrey.

Born at Malton in 1825; was apprenticed to an engraver; became a student of the Government School of Design, Sheffield, under Young Mitchell, and was successively a pupil teacher and a master there. While at Sheffield he painted successful views of interiors of mills and forges, and made some sketches of the neighbouring scenery. His distinctive style in decorative art was largely due to his connection with Alfred Stevens. He came to London and united with Captain F. Fowke, R.E., in the decoration of the buildings of the South Kensington Museum (now the Victoria and Albert Museum), and in designing and modelling decorations for the conservatory at the Horticultural Gardens. He exhibited mosaics at the Royal Academy, 1862–4. Died at Brompton on February 28th, 1866.

571. A Smith's Shop.

10 by 13⅝.

216–'53. Design for a Bronze Gate intended for a School of Art.

30 by 22.

A. L. 4968. The Holy Family.

8¾ by 12⅜. After the painting by Titian in the National Gallery. *In circulation.*

A. L. 4969. Mercury, Venus and Cupid.

11 by 7¼. After the painting by Correggio in the National Gallery. *In circulation.*

A. L. 4970. Gaspar de Guzman, Count-Duke of Olivarez (1587–1645), Spanish statesman.

14 by 8¾. After the painting by Velasquez in the possession of Capt. G. L. Holford. *In circulation.*

A. L. 4971. Adoration of the Shepherds.

9½ by 7¼. *In circulation.*

The Museum also possesses architectural designs and studies by Godfrey Sykes.

TATE, T. M.

301. Sta. Constanza, Rome.

12⅞ by 20⅜. *In the Art Library.*

TAVERNER, or TAVENER, William.

An amateur, born in 1703; was the son of a procurator-general of the Court of Arches of Canterbury, whose profession he followed. His drawings, chiefly in imitation of Italian masters, are painted in water colour and in body-colour; they usually represent woodland scenes. It has been said that he might "justly challenge Sandby's claim to the title of father of the English school of water-colour painting in the production of faithful landscape." Died on October 20th, 1772.

443. Classic Landscape.

12¾ by 17⅞.

D. 258–'90. Landscape, with Path and Trees by a River.

9½ by 14½. Sepia. *In the Art Library.*

TAYLER, J. Frederick, R.W.S.

Born in 1802 at Boreham Wood, near Elstree, Herts; was the son of a country gentleman and was educated at Eton and Harrow; studied art at Sass's Academy, at the Royal Academy, under Horace Vernet at Paris, and at Rome; shared a studio with Bonington for a time at Paris. He became an Associate of the Old Water Colour Society in 1831, a Member in 1834, and was President from 1858 to 1871. He won gold medals at the Paris Exhibition of 1855, in Bavaria in 1859, and at Vienna in 1873, and received the Cross of the Legion of Honour and the Belgian Order of Leopold. His subjects were mainly sporting and country scenes (especially Scottish) and illustrations of past times. He was a member of the Etching Club. Died at West Hampstead on June 20th, 1889.

544. The Otter Hounds.
17⅝ by 22⅞. *Ellison Gift.*

1527–'69. Hawking Party crossing a Stream.
9 by 12¼. *In circulation. Townshend Bequest.*

611–'70. Cattle at a Pool.
7¾ by 5½. *In circulation. Parsons Bequest.*

1050–'73. The Page in Waiting.
20 by 14⅞. *Ellison Gift.*

1051–'73. Highland Cattle.
11½ by 17⅜. Signed, and dated 1849. *Ellison Gift.*

1052–'73. Boy with Cart Horses.
17⅝ by 22⅞. Dated 1845 at back of frame. *Ellison Gift.*

1095–'86. Hawking Party—A Sketch.
8⅝ by 12¾. *Dixon Bequest (Bethnal Green Museum).*

1132–'86. Hawking Party.
20⅝ by 27¼. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

1133–'86. Highland Scene, with a Young Shepherd Girl tending Sheep.
29¾ by 21½. Signed, and dated 1854.
Dixon Bequest (Bethnal Green Museum).

30–'00. Weighing the Deer.
Sketch for the picture.
11⅝ by 16⅜. *Given by Mr. James Orrock, R.I.*

TAYLER, Norman, A.R.W.S.

1183–'86. Country Girl with a Basket of Eggs, crossing a Ditch, and a Youth offering help.

20¾ by 30½. Signed, and dated 1878.

Dixon Bequest (*Bethnal Green Museum*).

TAYLOR, George Ledwell.

An architect, born on March 31st, 1788; was educated at Rawes' Academy, Bromley. Discovered the famous Theban Lion at Chæronea in 1818; exhibited views of ruins at the Royal Academy, 1820–2; became surveyor of buildings to the Naval Department in 1824; laid out Westbourne Terrace and neighbouring squares, 1843–8. He wrote "The Stones of Etruria and Marbles of Ancient Rome," 1859, and other works, including his autobiography which appeared in 1870. Died at Broadstairs on May 1st, 1873.

877 to 896–'73. Seventeen Views in Rome and Three in Tivoli, painted in 1818 to illustrate *Taylor and Cresy's* "Architectural Antiquities of Rome."

The views of Rome include the following :—

Arch of Constantine.	Forum of Nerva.
,, Septimius Severus.	Pantheon, The.
,, the Silversmiths.	St. Peter's.
,, Titus.	Temple of Jupiter Stator (2).
Colosseum, The. (2).	,, ,, Tonans.
Column of Antonine.	,, Mars Ultor.
,, Trajan.	,, Vesta.

Various sizes. *In circulation. Bequeathed by the Painter.*

897 to 900–'73. Four Views of the Acropolis and Parthenon at Athens. Painted in 1818.

Various sizes. *In circulation. Bequeathed by the Painter.*

TEMPLETOWN, Lady.

Elizabeth, fifth child of Sir W. S. Boughton, Bart. In 1769 she married Clotworthy Upton, who became Baron Templetown in 1776. Lady Templetown excelled in cut paper work, but is best known by the reproductions of her designs made from 1783 by Wedgwood. In the latter part of her life she spent much time in Rome. Died in September, 1823.

660. Wood Scene.

17⅝ by 13½.

TENNIEL, Sir John, R.I.

53–'94. PYGMALION AND THE STATUE.—*Cf. Ovid*, "Metamorphoses," Bk. X.

23 by 14⅜. Signed, and dated 1878.

TERRY, Henry.

1123–'86. A HALF-CASTE, WEARING A STRIPED TURBAN AND DRESS.

10¾ by 7⅝. Signed, and dated 1879.

Dixon Bequest (*Bethnal Green Museum*).

THACKERAY, William Makepeace.

Born at Calcutta on July 18th, 1811, his father being in the service of the East India Company. He was educated at Charterhouse and went to Cambridge, but did not take a degree. For a while he was uncertain whether to devote himself to literature or art, and he spent some time on the Continent in order to study the latter. Besides his novels, such as "Vanity Fair," "The Newcomes," etc., he wrote much on art. He executed etchings for "Pendennis" and "Vanity Fair" and illustrated "Comic Tales and Sketches," "The Book of Snobs," and other of his works; he also contributed numerous drawings to *Punch*. He died in London on December 24th, 1863, and was buried in Kensal Green Cemetery.

F. 101. THIRTEEN ILLUSTRATIONS (in four frames) of Douglas Jerrold's "Men of Character."

1. Job Pippins kisses Lady Scipio Mannikin.—*Job Pippins*, Chapter 2.
2. Job Pippins suspected of murder.—*Job Pippins*, Chapter 4.
3. Job Pippins is mistaken for Bill Ticket.—*Job Pippins*, Chapter 6.
4. Jack Runnymede's dream.—*Jack Runnymede*, Chapter 4.
5. The practical philosophy of Adam Buff.—*Adam Buff*, Chapter 2.
6. Matthew Clear not "seeing his way."—*Matthew Clear*, Chapter 3.
7. Zweifler suspects John Applejohn of attempted robbery.—*John Applejohn*, Chapter 6.
8. Maximilian Tape before Lord Slap and his friends.—*John Applejohn*, Chapter 14.
9. The final reward of John Applejohn.—*John Applejohn*, Chapter 18.
10. Barnaby Palms "feeling his way."—*Barnaby Palms*, Chapter 1.
11. Isaac Cheek's introduction to a new subject.—*Isaac Cheek*.
12. The ghost of Kemp.—*Isaac Cheek*.
13. Titus Trumps introduced to "Miss Wolfe."

Nine, 4¼ by 5½; four, 5½ by 4¼. Some signed. *Forster Bequest.*

F. 102. Portrait Sketches, &c. (Sixteen in two frames.)
Various sizes. Pencil, etc. *Forster Bequest.*

'Authors' Miseries, No. VI." 1848. (*Punch*, Vol. 15, p. 198.)
Pencil drawing, tinted. *Sir Henry Cole Bequest.*

THIRTLE, John.

Born at Norwich on June 22nd, 1777; was the son of a shoemaker. He first practised as a miniature-painter and then started business in his native town as a frame-maker, carver, and gilder. He became a member of the Norwich Society and contributed largely to its exhibitions from 1805; he also exhibited at the Royal Academy in 1808. He married a sister of the wife of J. S. Cotman. Thirtle's landscape subjects were mainly taken from Wales, Norfolk, and the Thames. Died at Norwich on September 30th, 1839, and was buried in The Rosary Cemetery, Thorpe Hamlet.

1272–'71. Part of Old London Bridge, with St. Magnus's Church and other Buildings.
13½ by 19¼.

23–'74. Quay Side, Norwich.
Finished by Henry Ninham, *q.v.*
12¾ by 18⅞.

THOMAS, George Housman.

Born in London on December 17th, 1824; was apprenticed to a wood-engraver. Studied under G. W. Bonner, the engraver, and at Paris; went to New York to draw illustrations for a newspaper; designed American banknotes; returned to Europe, was in Rome during its siege by the French, sent drawings of the operations to the *Illustrated London News* and subsequently joined its staff on settling in London. Thomas exhibited at the Royal Academy and British Institution from 1851 to 1868, and painted many pictures of ceremonies for Queen Victoria. His works were gay in colour and well drawn, but did not attain to high artistic feeling. Died from the effects of a fall from his horse at Boulogne on July 21st, 1868.

1118–'86. Gleaners: Evening effect.
10 by 7¾. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

THOMAS, Sidney.

Exhibited 1867–8.

A. L. 5749. View from Shanklin, Isle of Wight, looking towards the Culver Cliff.

6 by $13\frac{9}{10}$. Dated 1867. *In the Art Library.*

THOMAS, William Cave.

Born in London on May 8th, 1820. Studied in the Royal Academy Schools and at Munich. After travelling in Germany and Italy he returned to London in 1843. In the same year he won a premium of 100*l.* at the Westminster Hall competition for the decoration of the Houses of Parliament. He exhibited at the Royal Academy, etc., till 1884.

153–'70. Female Head.

$14\frac{1}{2}$ by 11. Dated 1864. *In circulation.*

THOMPSON, James Robert.

An architectural draughtsman who made drawings for Britton's publications. He exhibited occasionally at the Royal Academy and elsewhere from 1808 to 1843; his contributions were mainly architectural views, but included five scenes of elephant-hunting in Ceylon.

1697–'71. West Gate and Bridge, Gloucester.

Exhibited at the Royal Academy in 1809.

$9\frac{7}{8}$ by $14\frac{3}{8}$. Signed, and dated 1808. *William Smith Gift.*

THOMSON, The Rev. John.

Known as "Thomson of Duddingston"; born on September 1st, 1778, at Dailly, in Ayrshire, where in 1800 he succeeded his father as Presbyterian minister. In 1805 he was transferred to Duddingston near Edinburgh. His early efforts in art were assisted by Alexander Nasmyth; he made great progress and finally became the greatest Scotch landscape painter of the time. In his choice of subjects and their treatment he was influenced by Claude and Poussin, and he painted chiefly in oils. He exhibited from 1808, chiefly in Scotland, but also occasionally at the Royal Academy, British Institution, and Suffolk Street. He was an Honorary Member of the Royal Scottish Academy. Died at Duddingston Manse on October 28th, 1840.

1453–'82. Duddingston Loch and Neighbourhood, near Edinburgh.

8 by 12.

THORNHILL, Sir James.

Born of an old county family at Melcombe Regis in 1675; was placed by his uncle, Dr. Sydenham, under Highmore, the portrait painter. He painted the interior of the dome of St. Paul's, the Great Hall at Blenheim, and the Great Hall at Greenwich. He was Sergeant Painter to George I., by whom he was knighted. He repurchased the family estates which his father had dissipated, and was elected M.P. for Melcombe Regis. His works were mainly allegorical. Hogarth married his daughter. Died near Weymouth on May 13th, 1734.

169–'75. Design for a Ceiling; the Cardinal Virtues—Justice, Prudence, Temperance, and Fortitude.

6⅞ by 7¼

D. 756–'86. Study for a Cartoon.

12$\frac{15}{16}$ by 10⅝. *In the Art Library.*

The Art Library and the Dyce Collection also contain some drawings in sepia, chalk, etc., by Sir James Thornhill.

THROSBY, John.

Born about 1740. He was parish clerk of St. Martin's, Leicester, and published several works on antiquarian subjects, such as the "Memoirs of the Town and County of Leicester," 1777, and the "History of Leicester," 1791, for which he made many drawings. He died in 1803.

200–'90. Landscape, with Cottage.

7⅛ by 9⅛.

TILLEMANS, Pieter.

Born at Antwerp in 1684; was the son of a diamond polisher. Came to England in 1708 and copied Teniers and other painters; was patronised by members of the nobility; painted portraits, hunting scenes, horses, dogs, views of country seats, etc., and drew many illustrations for Bridge's "History of Northamptonshire" (1719); also executed some etchings. Died at Norton, Suffolk, on December 5th, 1734.

D. 557. View of a Park, with Huntsmen and Deer.

7 by 8¾. *Dyce Bequest.*

TOMKINS, C. F.

Born in 1798; was a scene painter and a caricaturist. Exhibited from 1825 to 1844 at the British Institution and Suffolk Street; was elected a Member of the British Artists in 1837. Died in 1844.

D. 947–'87. Dinant on the Meuse.

10⅞ by 15⅞. Pencil and wash. *In the Art Library.*

TOOVEY, Edwin.

Exhibited from Leamington, 1865–7.

209–'85. Rustic Cottage.
10¼ by 15. Signed.

TOPHAM, Francis William.

Born at Leeds on April 15th, 1808; was apprenticed to a writing engraver. About 1830 he came to London and became a heraldic engraver; then he practised line-engraving and illustrated the poems of Moore and Burns, and other works. Gradually, however, he took to painting in water-colours. In 1842 he became an Associate of the New Water Colour Society and in 1843 a Member. In the following year he accompanied Alfred Fripp to Ireland. He retired from the New Society in 1847, and became successively an Associate and a Member of the Old Society in the following year. In 1852–3 Topham travelled in Spain, and the drawings which he then made became very popular. In 1860 he revisited Ireland, and four years later returned to Spain. Died at Cordova, during a trip to Spain, on March 31st, 1877.

545. Galway Peasants.
15⅜ by 12¼. *Ellison Gift.*

1053–'73. Irish Peasant Girl at the Foot of a Cross.
Circular; diam. 22. Signed. *Ellison Gift.*

1054–'73. Peasants at a Fountain—Basses-Pyrénées.
25½ by 20¼. Signed, and dated 1858. *Ellison Gift.*

3002–'76. South Weald Church, Essex.
7¼ by 9⅞. *William Smith Bequest.*

1134–'86. Peasants at a Fountain.
16⅞ by 22¾. Signed, and dated 1862.
Dixon Bequest (*Bethnal Green Museum*).

985–'00. Pilgrims to the Holy Well.
21 by 38½. Signed, and dated 1845.
In circulation. Vaughan Bequest.

See also No. F. 55 *under* Cattermole, George.

TOWNE, Francis.

Born in 1740. Studied under William Pars; won a prize at the Society of Arts in 1759; exhibited from 1762 to 1815 at the Incorporated Society of Artists, Free Society, Royal Academy, and British Institution, his contributions being mainly landscapes. He spent a number of years abroad in France, Switzerland, and Italy, whence he derived many of his subjects. In 1800 he finally settled in London, where he died in 1816.

D. 954–'04. CONVENT OF S. EUFEBIO, NEAR NAPLES, commonly known as the convent of S. Efremo.

12½ by 18½. Signed, and dated 1781.

TOWNSEND, Henry James.

Born at Taunton on June 6th, 1810; was educated as a surgeon, but left that profession to take up art. He made designs for wood-engravings and was a talented etcher, as is shown by his illustrations to "The Deserted Village" (1841) and "Gray's Elegy" (1847), produced by the Etching Club, of which he was a Member. He won a prize at the Westminster Hall competition of 1843. He exhibited at the Royal Academy and elsewhere from 1839 to 1866. For some years he was a master in the Government School of Design at Somerset House.

192. Study for the Picture of "BURYING THE FAMILY PLATE DURING THE CIVIL WARS."

8⅝ by 13¼. *In circulation.*

193. Study for the Cartoon of the "FIGHT FOR THE BEACON."

15¼ by 10⅜. Pen and tinted drawing. *In circulation.*

The Museum also contains drawings in ink and chalk by H. J. Townsend.

TRESHAM, Henry R.A.

Born in High Street, Dublin. After studying there under W. Ennis, he came to London in 1775 and practised drawing small portraits. Having been invited by Lord Cawdor to travel with him in Italy, he went to the Continent and remained abroad for 14 years, which he spent chiefly at Rome. He returned to England in 1789, exhibited at the Academy from that year, and was elected A.R.A. in 1791

and R.A. in 1799. From 1807 to 1809 he was Professor of Painting to the Academy. He was a Member of the Academies of Rome and Bologna, the writer of several works, a well-known book-illustrator and an amateur picture-dealer. Tresham last exhibited in 1806, and died in Bond Street on June 17th, 1814.

51–'76. ALLEGORICAL SUBJECT—designed as a book-illustration.
6⅞ by 7⅞.

The Dyce Collection contains a pen and bistre drawing by Henry Tresham, R.A.

TUCKER, Edward.

Resided at Woolwich; exhibited coast scenes, etc., at the Royal Academy, British Institution, and Suffolk Street from 1849 to 1873.

1515–'69. DUTCH RIVER SCENE.
7⅛ by 10¼. Signed. *In circulation.* *Townshend Bequest.*

TURNBULL, W.

D. 141–'88. AQUEDUCT AT LISBON.
12 by 18¾. Signed. *In the Art Library.*

TURNER, George.

Exhibited from 1782 to 1820 at the Royal Academy and British Institution.

D. 1808–'04. VILLAGERS AND JEW PEDLAR.
8 by 11.

TURNER, Joseph Mallord William, R.A.

Born at 26, Maiden Lane, Covent Garden, on April 23rd, 1775; was the son of a hairdresser; studied under Thomas Malton, junior, and Thomas Hardwick; became a close friend of Girtin, and with him was patronized by Dr. Monro. In 1789 or 1790 he became a student of the Royal Academy, where in the latter year he exhibited a view of Lambeth Palace. He spent much time in making topographical drawings while touring in various parts of England till about 1797. He became A.R.A. in 1799 and R.A. in 1802, and was Professor of Perspective from 1807 to 1837. He toured much on the Continent between 1802 and 1840, but resided mainly in London. His

"Liber Studiorum" appeared from 1807 to 1819, but was never completed. In 1819 he visited Italy, and then began his bolder schemes of colour. Among the paintings which show Turner's wonderful effects of light and colour are "The Bay of Baiæ" (1823), "Caligula's Palace" (1831), "Childe Harold's Pilgrimage" (1832), "The Fighting Téméraire" (1839) and his pictures of Venice. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water-colours and in oils, rank him as one of the greatest masters of his art both for fertility of invention and for the truthful realisation of air and light. Turner died at Chelsea on December 19th, 1851, and was buried beside Sir Joshua Reynolds in St. Paul's Cathedral. After the terms of his will were settled several hundreds of his oil-paintings, water-colours and drawings came into the possession of the National Gallery, and £20,000 was entrusted to the Royal Academy, which employed it to found the "Turner Annuities."

88. Hornby Castle, Lancashire, from Tatham Church.
This view is one of 20 drawings executed by Turner for Dr. T. D. Whitaker's "History of Richmondshire," 1823; an engraving from the picture appeared in that work, facing page 263 of Vol. II.
16½ by 11½. *Sheepshanks Gift.*

547. Warkworth Castle, Northumberland.
Exhibited at the Royal Academy in 1799.
20½ by 29½. *Ellison Gift.*

1482–'69. Bay of Spezia.
7⅞ by 11⅝. *In circulation. Townshend Bequest.*

1682–'71. A Waterfall.
From Lord Essex's collection.
12⅜ by 16⅜. Signed, and dated 1795. *William Smith Gift.*

1683–'71. Interior of Tintern Abbey.
Exhibited at the Royal Academy in 1794.
12⅝ by 9⅞. *William Smith Gift.*

1684–'71. St. Alban's Cathedral.
9¼ by 8¼. Signed. *William Smith Gift.*

1685–'71. Landscape, with a Tower on a Rock.
9½ by 13¾. *William Smith Gift.*

2961–'76. Corfe Castle, Dorsetshire.
8¾ by 11¼. *William Smith Bequest.*

3053–'76. Plymouth, with Mount Batten.
Engraved (1817) in "Picturesque Views on the Southern Coast."
6⅛ by 9⅜. *William Smith Bequest.*

3054–'76. The Falls of the Anio at Tivoli, near Rome.
19¼ by 12¾. *William Smith Bequest.*

135–'78. Brighthelmstone (Brighton).
16 by 21½. *In circulation.*

85–'79. An Italian Town.
9 by 11½.

521–'82. The Hoe, Plymouth.
Engraved in "Picturesque Views in England and Wales," 1832.
11 by 16¼. *Jones Bequest.*

522–'82. The Port of London.
11½ by 17½. Signed, and dated (18)24. *Jones Bequest.*

582–'82. Innsbruck, Tyrol.
6½ by 9½. *Jones Bequest.*

583–'82. Classic Vignette.
7½ by 5¼. *Jones Bequest.*

502–'83. South view of Salisbury Cathedral from the Cloister.
26¾ by 19½. Signed.

503–'83. Entrance to the Chapter House, Salisbury Cathedral.
26 by 20.

208–'87. On the Thames.
8¾ by 14.

977–'00. Lyons.
9½ by 12. *Vaughan Bequest.*

978–'00. A Bridge over the Usk.
16¼ by 24⅞. *Vaughan Bequest.*

979–'00. Lake of Lucerne. A sketch.
18 by 23¼. *In circulation. Vaughan Bequest.*

980–'00. Lake of Brienz (?).
14½ by 21¼. *Vaughan Bequest.*

981–'00. A Valley in Switzerland. A sketch.
18 by 23¾. *Vaughan Bequest.*

982–'00. Babylon. After a sketch by Sir R. Ker Porter.
See Ruskin's *Modern Painters*, Vol. 1 (Part II., Section III.)
Engraved (1834) in Finden's "Illustrations of the Bible."
5½ by 8. *Vaughan Bequest.*

1723–'00. Boats with Fishermen.
6¼ by 9. *In circulation. Ashbee Bequest.*

1737–'00. Lincoln.
$9\frac{1}{8}$ by $12\frac{5}{8}$. *In circulation. Ashbee Bequest.*

1923–'00. Wrexham, Denbighshire.
$9\frac{1}{8}$ by $12\frac{5}{8}$. *Ashbee Bequest.*

1160–'01. Pembury Mill, near Tunbridge Wells.
8 by $10\frac{7}{8}$. Signed. *In circulation.*

F. 103. On the Rhine (with another study at the back).
$6\frac{3}{4}$ by $9\frac{1}{4}$. *Forster Bequest.*

1636–'88. Castle of St. Angelo, Rome.
$9\frac{1}{4}$ by $11\frac{3}{8}$. *Attributed to* Turner. *In circulation.*

1700–'88. Landscape, with Pond and Trees.
$10\frac{3}{8}$ by $16\frac{1}{2}$. *Attributed to* Turner. *In circulation.*

1803–'88. Old Buildings, River Side, Lambeth.
$8\frac{1}{4}$ by $11\frac{1}{4}$. *Attributed to* Turner.
Bequeathed by Mr. Arthur Ditchfield.

124–'94. Mountainous Landscape.
$13\frac{7}{8}$ by $20\frac{3}{4}$. Unfinished. *Attributed to* Turner.
In circulation. Given by Mr. J. E. Taylor.

125–'94. Mountainous Landscape.
$14\frac{1}{8}$ by 20. Unfinished. *Attributed to* Turner.
In circulation. Given by Mr. J. E. Taylor.

1596–'01. Newark Castle, Nottinghamshire.
$7\frac{1}{2}$ by $9\frac{1}{2}$. *Attributed to* Turner. *In circulation.*

D. 959. View from above the Town of Salerno.
$6\frac{1}{8}$ by 9. *Attributed to* Turner. *Dyce Bequest.*

D. 962. Bridgnorth.
$9\frac{1}{2}$ by $10\frac{5}{8}$. *Attributed to* Turner. *Dyce Bequest.*

D. 963. East Cliff House, Ramsgate.
$8\frac{1}{2}$ by $11\frac{3}{4}$. *Attributed to* Turner. *Dyce Bequest.*

D. 964. Market-place, with a column surmounted by a figure of Victory.
$7\frac{3}{4}$ by $5\frac{3}{8}$. *Attributed to* Turner. *Dyce Bequest.*

The Dyce Collection also contains three drawings in Indian ink *attributed to* Turner.

See also page 412.

TURNER, William.

Known as "Turner of Oxford"; was born at Blackbourton, Oxfordshire, on November 12th, 1789. His father dying while he was young, an uncle, seeing his love for art, sent him to London, and placed him with John Varley, with whom he did well. In 1808 he was elected successively Associate and Member of the Old Water Colour Society. About 1811 he settled at Oxford as a teacher, finding pupils in the University and among the neighbouring families. Though living chiefly at that town, he visited Wales and Scotland, and painted subjects sketched in these tours as well as the scenery of the neighbourhood of Oxford and other parts of England. He exhibited from 1807 to 1862, chiefly at the Old Society, but also at the Royal Academy, British Institution and Suffolk Street. Died on August 7th, 1862.

546. Kingly Bottom, Sussex.
21¼ by 29⅞. *Ellison Gift.*

1131–'86. Shanklin, Isle of Wight. A shepherd and his flock.
24⅝ by 30⅛. Signed.
Dixon Bequest (Bethnal Green Museum).

1738–'00. Oriel College, Oxford, with St. Mary's Church in the distance.
13 by 10¼. *Ashbee Bequest.*

The Art Library contains some chalk drawings by William Turner.

UPHAM, John William.

Born at Offwell, near Honiton, in 1772; drew views of various parts of Devonshire and Dorsetshire; also worked in North Wales and Switzerland; resided at Weymouth and published many engravings of the surrounding district; exhibited, chiefly at the Royal Academy, from 1801 to 1812. Died on January 5th, 1828, and was buried at Wyke Regis.

D. 144–'06. Bincombe Church, near Dorchester.
9¼ by 13⅜. Signed, and dated 1819.

D. 145–'06. Preston Church, near Weymouth.
9¼ by 13⅜. Signed, and dated 1819.

UWINS, Thomas, R.A.

Born at Pentonville, London, on February 24th, 1782; was originally trained as an engraver, but quitting this profession he entered the Royal Academy Schools in 1798 and took up the designing of book illustrations. He became an Associate of the Old Water Colour Society in 1809, a Member in 1810 and Secretary in 1813, but resigned his membership a few years later. In 1814 he visited France, and subsequently spent several years in Italy, where he collected materials for his best-known works. On his return Uwins chiefly painted Italian scenes in oils, which became very popular. He was elected A.R.A. in 1833 and R.A. in 1838, and was Librarian to the Royal Academy from 1844 to 1855. In 1845 he was appointed Surveyor of the Royal Pictures, and in 1847 Keeper of the National Gallery. He resigned the two latter offices in 1855, and died on August 26th, 1857, at Staines, where his remains were interred.

458. NOURJAHAD AWAKING FROM HIS TWENTY YEARS' TRANCE. —*Mrs. Sheridan's* "Nourjahad."

3 by 2⅛. Book illustration. Signed on the mount.

In circulation.

459. CALYPSO TELLING ULYSSES HE MUST DEPART. *Homer*, "Odyssey," Book V.

3 by 2½. Book illustration. Signed on the back. *In circulation.*

460. CHARLES XII DEFENDING HIS HOUSE AT BENDER FROM THE TURKS. *See Voltaire*, "Histoire de Charles XII.," Book VI.

3 by 2. Book illustration. Signed on the back of the mount.

In circulation.

461. HERCULES WITH THE DISTAFF.—*Ovid*, "Ars Amoris," Book II., lines 217–221.

3 by 2. Book illustration. Signed on the back. *In circulation.*

462. DOÑA MENCIA DE MORQUERA RECOVERS CONSCIOUSNESS AFTER HER CAPTURE BY THE ROBBERS.—*Le Sage*, "Gil Blas," Book I., Chap. 10.

3 by 2. Book illustration. Signed on the back of the mount.

In circulation.

463. DON QUIXOTE AND DOÑA RODRIGUEZ, THE DUENNA OF THE DUCHESS.—*Cervantes*, "Don Quixote" (Part II., Chap. 48).

5 by 4. Book illustration. Signed. *In circulation.*

260–'76. THE HOP GATHERER.

13 by 10⅛. *Given by Mr. Samuel Redgrave.*

3027–'76. Haymakers at Dinner.
18⅞ by 27⅝. Signed. *William Smith Bequest.*

74–'78. Coronation of George IV, July 19, 1821.—Sir John Thomas Thorp, Lord Mayor of London.
12¾ by 9¼. *In circulation.*

The Art Library contains some pencil drawings by Uwins, and two of his chalk drawings (Nos. 89 and 90) are in circulation.

VACHER, Charles.

Born on June 22nd, 1818, in Parliament Street, Westminster. Exhibited from 1838 to 1881 chiefly at the New Water Colour Society (now the Royal Institute), of which he became an Associate in 1846 and a Member in 1850, but also at the Royal Academy and elsewhere. Went to Italy in 1839, studied for some years at Rome and travelled in Sicily, Algeria and Egypt, where he made many sketches. Vacher was attracted by Italian scenery—he caught the bright sunny effect without exaggeration. Died at The Boltons, South Kensington, on July 21st, 1883.

979–'83. Bay of Naples with Vesuvius in the distance. From near the Palace of Queen Joan.
32 by 59. Signed, and dated 1860. *Bequeathed by the Painter.*

A. L. 9256.1, A.L. 9243, and D. 2000–'85. Views of the Interior of St. Mark's, Venice.
Various sizes. *In the Art Library.*

A. L. 9302.1,2,3,4. Italian Boats.
Various sizes. *In the Art Library.*

D. 2001–'85. The Temples of Vespasian and Saturn, and the Arch of Septimius Severus, Rome.
14¼ by 17½. *In the Art Library.*

D. 755–'86 & D. 655 to 657–'87. Views in Egypt.
Various sizes. Dated 1863. *In the Art Library.*

D. 350–'88. View on the Roman Campagna.
2 1/16 by 9¾. *In the Art Library.*

D. 351–'88. Oriental Scene.
3 1/16 by 9. *In the Art Library.*

D. 496–'89. View on the Thames.
4 7/16 by 13⅛. *In the Art Library.*

D. 1338–'89. The Lake of Geneva.
$9\frac{1}{8}$ by $19\frac{3}{4}$, *In the Art Library.*

D. 1339–'89. Egyptian Well Head.
$7\frac{3}{4}$ by $18\frac{1}{2}$. *In the Art Library.*

D. 1340–'89. Road to Beir Mandries.
$12\frac{7}{16}$ by $18\frac{1}{2}$. *In the Art Library.*

D. 1341–'89. Mountain Scene.
$5\frac{1}{4}$ by $19\frac{1}{2}$. *In the Art Library.*

D. 1342–'89. Mountains and Lake.
$11\frac{3}{8}$ by $18\frac{5}{8}$. *In the Art Library.*

D. 1342*a*–'89. Cairo.
$5\frac{5}{8}$ by $19\frac{1}{2}$. Signed, and dated 1863, *In the Art Library.*

D. 1907–'89. Ruins near Rome.
$9\frac{1}{4}$ by $12\frac{7}{16}$. *In the Art Library.*

D. 242–'90. Moses' Well.
7 by $19\frac{3}{4}$. *In the Art Library.*

D. 1465–'98. Interior of the Capella Palatina, Palermo.
$18\frac{5}{16}$ by $14\frac{1}{8}$. Dated 1841. *In the Art Library.*

A. L. 9300*f*. Cypresses at the Villa d'Este, Tivoli.
$14\frac{5}{16}$ by 10. Dated 1840. *In the Art Library.*

VARLEY, Albert Fleetwood.

Eldest son of John Varley; taught drawing. Died at Brompton on July 27th, 1876, aged 72.

D. 1906–'89. Landscape, with Lake and Mountains.
$6\frac{3}{4}$ by $9\frac{7}{8}$. *In the Art Library.*

VARLEY, Cornelius.

Born at Hackney on November 21st, 1781; was a brother of John Varley; was placed with his uncle, a maker of scientific instruments, but quitted him about 1800 to join his brother in studying art. He was one of the young artists patronised by Dr. Monro. From 1803 to 1869 he exhibited at the Royal Academy, the Old Water Colour Society (of which he was a foundation member), the British Institution and Suffolk Street. He paid several visits to Wales. His pictures were chiefly landscapes with classical architecture and groups of figures. Varley had a good practice as a teacher of drawing in London. He improved the microscope, the camera lucida and the camera obscura, and at the Exhibition of 1851 was awarded a gold medal for the "graphic telescope" he had invented in 1811. He died at Highbury on October 2nd, 1873.

483–'72. House in Little Greenwich, Aldersgate Street.
13⅜ by 8⅝. Signed at the back. Date about 1804. *In circulation.*

484–'72. After Sunset—North Wales.
11¼ by 16. Signed at the back.

194–'74. Alpine Landscape.
10 by 7. *In circulation.*

201–'90. Coast Scene, Merionethshire, with Harlech Castle.
10¼ by 16.

108–'95. The Market Place, Ross, Herefordshire.
11⅝ by 18. Signed, and dated 1803.

VARLEY, Edgar John.

Son of Charles S. Varley and grandson of John Varley. Exhibited from 1861 to 1887, chiefly at Suffolk Street, but also at the Royal Academy, the Institute (now the Royal Institute), and elsewhere. Was curator of the Architectural Museum at Westminster. Died in September, 1888.

672. View from Gosport. Evening.
10⅞ by 15⅜. Signed, and dated 1867.
In circulation. Given by the Rev. H. Mitchell.

VARLEY, John.

Born at Hackney on August 17th, 1778. His father, an accomplished man of scientific attainments, discouraged his son's love of art, apprenticed him to a silversmith, and later placed him with a law stationer. Subsequently, however, John Varley obtained employment with a portrait painter in Holborn, and studied under J. C. Barrow, a teacher of drawing, from about 1794. Varley was one of the young artists patronised by Dr. Monro. After visiting Peterborough with Barrow, he exhibited a view of Peterborough Cathedral in 1798. About this time he paid his first visit to Wales. In 1804 he helped to found the Old Water Colour Society, to whose exhibitions he contributed over 700 works. His style is broad and simple, deriving great freshness from pure tints and facility of treatment. Varley published works on drawing, perspective, and astrology, and had a considerable reputation as an art teacher, numbering among his pupils Turner of Oxford, David Cox, John Linnell, and Mulready; but his life ended in poverty, on November 17th, 1842.

343. HARLECH CASTLE, NORTH WALES.
No. A.L. 6787 in the Art Library is a copy of No. 343.
7 by 10⅞. Signed, and dated 1837. *In circulation.*

381. CADER IDRIS, NORTH WALES.
16¾ by 41⅝. Varley's name is on the back.

436. CONWAY, NORTH WALES.
10½ by 19. Signed. *In circulation.*

437. HOLY ISLAND, NORTHUMBERLAND.
17⅜ by 22⅜. Signed. *In circulation.*

548. LANDSCAPE COMPOSITION.
6⅜ by 18⅝. *Ellison Gift.*

1436–'69. ROCHESTER CASTLE.
5 by 7½. *In circulation. Townshend Bequest.*

1438–'69. TALYLLYN, NORTH WALES.
7½ by 11½. Signed, and dated 1804.
In circulation. Townshend Bequest.

1440–'69. RIVER SCENE—CATTLE IN SHALLOWS.
9½ by 13. *In circulation. Townshend Bequest.*

1448–'69. MOUNTAIN SCENERY.
9 by 14. *In circulation. Townshend Bequest.*

1455–'69. LANDSCAPE.
8¾ by 13½. Signed, and dated 184(2?).
In circulation. Townshend Bequest.

1481–'69. LANDSCAPE.
6½ by 13¼. Signed, and dated 1841.
In circulation. Townshend Bequest.

1497–'69. LANDSCAPE, WITH ROAD AND TREES.
3½ by 5⅛. *In circulation. Townshend Bequest.*

1498–'69. LANDSCAPE, WITH POND AND TREES.
3⅝ by 5¼. *In circulation. Townshend Bequest.*

1510–'69. LANDSCAPE, WITH POND IN THE FOREGROUND.
5½ by 10¾. Signed, and dated 1840.
In circulation. Townshend Bequest.

1512–'69. LANDSCAPE, WITH CASTLE.
3¼ by 5⅛. Signed. *In circulation. Townshend Bequest.*

1520–'69. LANDSCAPE, WITH PATH BESIDE A LAKE.
4½ by 9¼. Signed, and dated 1840.
In circulation. Townshend Bequest.

780–'70. PORCH OF ST. MARGARET'S, YORK.
10⅛ by 13⅞. *In circulation.*

1741–'71. BEDDGELERT BRIDGE.
Exhibited at the Old Water Colour Society in 1805.
18⅜ by 23¼. Signed, and dated 1805. *William Smith Gift.*

1742–'71. LOOKING UP THE HIGH STREET, CONWAY.
14⅜ by 20. Signed. *William Smith Gift.*

1743–'71. LOOKING DOWN THE HIGH STREET, CONWAY.
14½ by 20⅝. Signed. *William Smith Gift*

1055–'73. MOUNTAIN LANDSCAPE.
14⅜ by 17¾. *Ellison Gift.*

1056–'73. RIVER SCENE—A COMPOSITION.
8 by 14⅝. Signed, and dated 1840. *Ellison Gift.*

1057–'73. BOLTON ABBEY, YORKSHIRE.
11¼ by 23⅞. Signed, and dated 1842. *Ellison Gift.*

1058–'73. POOL AND WOODS AT WOTTON, NEAR DORKING.
14¾ by 27⅝. *Ellison Gift.*

46–'76. COTTAGES IN A LANDSCAPE.
10¾ by 16. Signed. *In circulation.*

2953–'76. ON THE THAMES, MILLBANK.
6 by 8½. Signed (at the back). *William Smith Bequest.*

2954–'76. PASS OF LLANBERIS.
10¾ by 16. Signed, and dated 1803. *William Smith Bequest.*

2955–'76. CASTLE AT HOLY ISLAND, AND LINDISFARNE ABBEY.
9 by 11½. Signed, and dated 1811 (at the back).
William Smith Bequest.

2956–'76 LANDSCAPE WITH COTTAGE.
12½ by 18. Unfinished. *William Smith Bequest.*

3048–'76. FROGNAL, HAMPSTEAD.
10¼ by 15½. Signed, and dated 1826. *William Smith Bequest.*

459–'82. HAY BARGES.
5¾ by 10. *In circulation.*

1514–'82. CASTLE OF CHILLON, ON THE LAKE OF GENEVA.
4¼ by 6. *Given by Sir Edward Denny, Bart.*

1515–'82. Illustration to Byron's "Bride of Abydos."

" . . . The place of thousand tombs
That shine beneath, while dark above
The sad but living cypress glooms."

Byron, *Bride of Abydos*, Canto II., 28.

6¼ by 8½. *Given by Sir Edward Denny, Bart.*

1516–'82. River Scene, with a Church in the Background.

3¾ by 6. *Given by Sir Edward Denny, Bart.*

1517–'82. The Burial of Saul.

2½ by 3¾. *Given by Sir Edward Denny, Bart.*

840–'84. Landscape, with Mountains, Lake, and Bridge.

6¾ by 10¼. Signed. *In circulation.*

1098–'84. Landscape, with Cyprus Trees, &c.; Mountains in the distance.

11 by 8½.

1107–'86. Talyllyn with Cader Idris in the Background.

7¾ by 16¼. Signed, and dated 1834.

Dixon Bequest (Bethnal Green Museum).

202–'90. Moel Hebog, looking down the vale from near Dinas Emrys.

13⅝ by 17⅞.

176–'94. Cheyne Walk, Chelsea.

13¾ by 19⅜. Signed, and dated 1811.

297–'00. View near Woolwich.

9 by 15. Signed, and dated 1837. *In circulation.*

298–'00. Harlech Castle.

10 by 14¼. Signed. *In circulation.*

1735–'00. Landscape, with Harlech Castle in the distance.

12⅜ by 17⅜. Signed. *Ashbee Bequest.*

1743–'00. Waltham Abbey.

11¾ by 19½. *Ashbee Bequest.*

1925–'00. Ruins of the Priory Church, Holy Island.

11 by 13¾. *In circulation. Ashbee Bequest.*

D. 945. Lake Scene.

5 7/12 by 7⅚. Signed. *Dyce Bequest.*

D. 946. Landscape, with Castle, Lake and Mountain.

5 by 7 1/12. Signed. *Dyce Bequest.*

D. 947. Coast Scene.

5 by 7 1/12. *Dyce Bequest.*

D. 948. Landscape, with Cottages, Stream and Cattle.
$8\frac{5}{12}$ by $5\frac{1}{3}$. *Dyce Bequest.*

D. 949. Lake Scene.
$3\frac{7}{12}$ by $5\frac{1}{6}$. Signed. *Dyce Bequest.*

D. 950. Landscape. Study of rocks and trees.
$4\frac{5}{6}$ by $10\frac{2}{3}$. *Dyce Bequest.*

D. 951. Landscape—Sunrise.
10 by $16\frac{11}{12}$. *Dyce Bequest.*

D. 952. Welsh View—Mountain Scenery.
$7\frac{1}{6}$ by $23\frac{5}{6}$. *Dyce Bequest.*

D. 953. Landscape, with Cottage.
$8\frac{1}{2}$ by $11\frac{3}{4}$. *Dyce Bequest.*

A. L. 5738. Landscape, with Lake and Ruins.
$9\frac{7}{8}$ by $14\frac{3}{8}$. Dated 1812. *In the Art Library.*

D. 203–'90. Windsor.
$4\frac{3}{8}$ by $7\frac{9}{16}$. Signed, and dated 1838. *In the Art Library.*

S. Ex. 2–'89. Near Handborough, Oxfordshire.
9 by $14\frac{1}{2}$. Signed, and dated 1804. *In circulation.*

S. Ex. 3–'89. Mountain Landscape, with Bridge.
$10\frac{5}{8}$ by $14\frac{3}{4}$. *In circulation.*

VARLEY, John.

Exhibited landscapes at the Royal Academy, Suffolk Street, the Royal Institute, etc., 1870–95.

I. S. 10–'94. View of Matheran.
$13\frac{1}{4}$ by $20\frac{1}{2}$. Signed, and dated (18)92. *In the Indian Section.*

I. S. 11–'94. Copper Roof of a Pavilion in Agra Fort.
$20\frac{1}{2}$ by $13\frac{1}{2}$. Signed, and dated (18)92. *In the Indian Section.*

VARLEY, William Fleetwood.

Born about 1785; was a younger brother of John Varley, who instructed him in art. From 1804 to 1818 he exhibited at the Royal Academy. He taught drawing in Cornwall in 1810, and afterwards at Bath and Oxford. At the latter town he was nearly burnt to death by the thoughtless frolics of a party of students, and he never recovered from the shock. Died at Ramsgate on February 2nd, 1856.

699. Snowdon, from Moel Hebog; Beddgelert in the Valley.
$17\frac{3}{8}$ by $23\frac{3}{4}$.

1437–'69. Bridge and Stream.
$5\frac{1}{2}$ by 8. Dated 1804. *In circulation. Townshend Bequest.*

1439–'69. Bridge and Stream.
11 by 17. *In circulation. Townshend Bequest.*

1518–'69. Mountain Stream.
$11\frac{1}{2}$ by $17\frac{3}{4}$. *In circulation. Townshend Bequest.*

8–'82. St. Michael's Mount, Cornwall.

16¾ by 23½. Signed, and dated 1812.

The Art Library also contains some studies by W. F. Varley.

VERELST, Simon.

A portrait and flower painter, born at Antwerp in 1637 or 1640. In 1666 he became Master of the Guild at the Hague, and about 1669 came to London. His portraits, generally surrounded with garlands of flowers and fruit, became very popular. He was always vain, and success and flattery turned his head, the result being that he had to be placed in an asylum. He recovered his reason a few years before his death, which occurred in Suffolk Street in 1710.

263 to 267–'76. Flower Pieces.

Various sizes. About 6 by 8. *In circulation.*

VICKERS, Alfred Gomersal.

Born at Lambeth in April, 1810; was a son and pupil of Alfred Vickers, a landscape painter. He exhibited works both in oils and water-colours from 1827 to 1837 at the Royal Academy, British Institution, and Society of British Artists. In 1833 he was commissioned by Charles Heath to make drawings in Russia for the "Annuals." Vickers married a sister of Henry Liverseege of Manchester. His promising career was cut short by his death at Pentonville, Islington, on January 12th, 1837.

593. Coast Scene.

8½ by 14¼. *Given by Mr. H. Vaughan.*

1488–'69. River Scene.

5¾ by 8⅝. *In circulation. Townshend Bequest.*

1514–'69. Church Door, Bakewell.

10⅜ by 8½. *In circulation. Townshend Bequest.*

196–'83. Street Scene in Moscow.

14½ by 9⅝.

52–'96. In the Harbour, Boulogne.

7 by 9⅞. *In circulation.*

61–'96. River Scene.

$6\frac{3}{4}$ by $10\frac{1}{4}$. *In circulation.*

62–'96. Street Scene.

$13\frac{3}{4}$ by $9\frac{5}{8}$. Signed, and dated 1883. *In circulation.*

A.L. 5742. The Cathedral of Vassili Blagennoi, Moscow.

Engraved on p. 188 of "Heath's Picturesque Annual," 1836.

$12\frac{7}{8}$ by $9\frac{1}{2}$. *In circulation.*

D. 207–'90. View on the Isis, near Oxford.

$4\frac{13}{16}$ by $8\frac{3}{4}$. Signed, and dated 1830. *In the Art Library.*

D. 211–'90. A Polish Village.

$5\frac{7}{8}$ by $8\frac{5}{8}$. *In the Art Library.*

The Art Library also contains some pencil drawings of Polish scenes by A. G. Vickers.

VIVARÈS, François.

Born on July 11th, 1709, near Montpellier. He was apprenticed to a tailor, but taught himself drawing and etching, came to London about 1727 and studied under J. B. Chatelaine. He gradually became distinguished as a landscape engraver. He exhibited in 1766 and 1768 with the Incorporated Society of Artists, of which he was a Member. Vivarès married three times, and had 31 children. He died in Great Newport Street, London, in November, 1780, and was buried in Paddington Churchyard.

75–'94. Landscape, with Waterfall.

$9\frac{3}{8}$ by $13\frac{1}{4}$. *Given by Mr. J. E. Taylor.*

VON HOLST, Theodor M.

See under **Holst.**

WAGEMAN, Thomas Charles.

Born about 1787. Painted portraits in water-colours, chiefly of eminent actors and actresses. Exhibited at the Royal Academy, the British Institution, Suffolk Street, and the New Water Colour Society (now the Royal Institute) from 1816 to 1857; was a Member of the last-named Society in 1831–2. Was appointed portrait painter to the King of Holland. Died on June 20th, 1863.

1292–'71. A Wood, with Group of Figures.
10 by 14½.

24–'74. John Fawcett (1768–1837), actor and dramatist, as "Autolycus," in *Shakespeare's* "Winter's Tale."
15¾ by 11. Signed, and dated 1828 (at the back).

F. 104. Thomas Stothard, R.A. (1755–1834), painter and book illustrator.
7⅞ by 5¾. Signed. *Forster Bequest.*

WAGEMAN, Jun.

1293–'71. Cattle, with Figures.
11⅝ by 16¾. *In circulation.*

WAINEWRIGHT, Thomas Francis, and PEARSON.

T. F. Wainewright exhibited from 1831 to 1883, chiefly at Suffolk Street, but also at the Royal Academy and British Institution.

1197–'86. Landscape with Sheep on a Slope.
15⅝ by 28¼. Signed by Wainewright, and dated 1861.
Dixon Bequest (Bethnal Green Museum).

WAITE, Robert Thorne, R.W.S.

1092–'86. Haymaking.
10¾ by 19¾. Signed. *Dixon Bequest (Bethnal Green Museum).*

1216–'86. Calling the Cattle Home.
22⅝ by 35¾. Signed, and dated 1876.
Dixon Bequest (Bethnal Green Museum).

1222–'86. Winchelsea Marshes with Groups of Haymakers.
11½ by 35¾ Signed.
Dixon Bequest (Bethnal Green Museum).

1733–'00. Ploughing in Sussex.
10⅞ by 28¼. Signed. *Ashbee Bequest.*

A.L. 5816. "What's o'clock?"
9½ by 12¾. Signed. *In circulation.*

WALKER, Edmund.

109 –'01. Interior of the Great Exhibition of 1851.
26¼ by 38½.

1110–'01. Interior of the International Exhibition of 1862.

30 by 41¼.

1111–'01. Exterior of the International Exhibition of 1862.

15¾ by 48½.

WALKER, Frederick, A.R.A.

Born in Marylebone on May 26th, 1840; was the son of an artistic designer of jewellery; attended the North London Collegiate School, Camden Town, where his incessant sketching showed his artistic bent. He was placed with an architect and surveyor named Baker, but soon left him to study the antique at the British Museum and to attend Leigh's life-school in Newman Street. In 1858 he became a student of the Royal Academy, and was subsequently employed by Mr. Whymper. Before long Walker acquired a reputation as a designer of illustrations; he drew for the *Cornhill Magazine*, *Once a Week*, *Good Words*, Thackeray's "Philip" and "Denis Duval," and many other publications. From 1863 he exhibited at the Royal Academy and Old Water Colour Society, becoming an Associate of the latter Society in 1864 and a Member in 1866; he was elected A.R.A. in 1871. Walker's work, with its simplicity, truth and pathos of sentiment, had a very great influence on contemporary art. Attacked by consumption, he went to Algeria, but derived no permanent benefit therefrom. He died on June 4th, 1875, at St. Fillan's, Perthshire, and was buried at Cookham, Berkshire, where a medallion was erected in the church.

37–'92. Rainy Day at Bisham, Berks.

4⅝ by 10. Signed.

The Art Library contains drawings on wood by Frederick Walker.

WALKER, George.

Exhibited landscapes at the Royal Academy, 1792–5. Many of his works were engraved by W. Byrne. Walker is said to have died about 1795.

1729–'71. Deptford, with Shipping.

15¼ by 20½. *William Smith Gift.*

WALKER, James William.

Born at Norwich in February, 1831; was apprenticed to a decorative painter; studied at the Norwich School of Design. After teaching in London, he was for some years master of the School of Art at Bolton; subsequently he taught drawing at Southport. He painted landscapes in Wales, Brittany, Italy, etc., and exhibited from 1862 at the Royal Academy, the Institute (now the Royal Institute), and elsewhere. Died on April 17th, 1898, at Brockdish, Norfolk.

A.L. 2088. View near Chapeltown, near Bolton.
10 by 14. Signed. *In the Art Library.*

WALKER, William.

Born in 1780 at Hackney; studied under Robert Smirke, R.A. Went to Greece in 1803 to study architectural remains, and subsequently published "Six Picturesque Views of Greece." In 1808 he became a Member of the Associated Artists in Water Colours, and in 1820 was elected an Associate of the Old Water Colour Society. He exhibited from 1813 to 1849 at the Royal Academy and Old Society; his subjects were chiefly taken from the Mediterranean and the East, and were executed both in oils and water-colours. Died at Sawbridgeworth on September 2nd, 1863.

479–'75. Landscape with Figure—"The Market Woman."
22 by 30¼.

WALLIS, George, F.S.A.

Born on June 8th, 1811, at Wolverhampton, where he attended the Grammar School. Practised as a painter from 1832; was keenly interested in art education as applied to designs for manufactured goods and for decoration; joined the Government School of Design at Somerset House in 1841, and became successively headmaster of the Art Schools of Spitalfields, Manchester, and Birmingham; constantly contributed to art journals and lectured on art. He held important posts in connection with the International Exhibitions of 1851 and 1862, joined the South Kensington Museum in 1858 and became Keeper of its art collections in 1863. He retired in 1891, and died at Wimbledon on October 24th of the same year.

537–'92. Trees at Perry Barr, near Birmingham.
8¼ by 14⅜. Signed and dated 1855.

WALLIS, Joshua.

Born in 1789. Practised in London. Though his works have considerable merit, they were never popular; he usually painted landscapes, and excelled in snow scenes. Wallis adopted the perilous practice of varnishing his drawings. He exhibited at the Royal Academy from 1809 to 1820. Died at Walworth on February 16th, 1862.

464. A Frosty Morning.
19¼ by 30⅝.

465. Snow.
16⅝ by 23⅛. *In circulation.*

682. Landscape Composition.
42 by 61. Varnished. *Given by Mr. T. Dyer Edwards.*

WALMSLEY, Thomas.

Born at Dublin in 1763; was the son of a major in the Army. Having quarrelled with his friends he came to London, and obtained work as a scene-painter at the King's Theatre and Covent Garden Theatre. Later he returned to Dublin and painted scenery for the Crow Street Theatre. He exhibited at the Incorporated Society of Artists in 1790 and at the Royal Academy till 1796. Most of his pictures were painted in body-colour, and he executed many Welsh scenes. Walmsley finally settled at Bath, and died there in 1805.

524–'74. Landscape—Moonlight.
18⅛ by 25. Body-colour.

480–'75. West End of Netley Abbey.
10⅜ by 16. Body-colour. *In circulation.*

WALTON, Elijah.

Born at Manchester on November 22nd, 1833; received lessons in art at the Birmingham School of Design and at the Royal Academy Schools; exhibited at the Academy, British Institution, and Suffolk Street from 1851 to 1866. He travelled in the East, Switzerland, Norway, etc. His views of the Alps are among his best works. Walton was also a book-illustrator and wrote a few monographs which he illustrated from his own drawings. Died near Bromsgrove on August 25th, 1880.

660–'91. On the Nile—Gebel el Mody, Nubia.
9½ by 13½. Signed on the front, and dated 1861 on the back.

WARD, James, R.A.

Born in Thames Street, London, on October 23rd, 1769; learnt engraving under J. Raphael Smith, and was then apprenticed to his elder brother, William Ward. Besides engraving, Ward took to painting, his favourite subjects being animals. He acquired a great reputation in this direction, and exhibited from 1790 to 1855, chiefly at the Royal Academy, but also at the British Institution and elsewhere. In 1794 he was appointed painter and mezzotint engraver to the Prince of Wales. He was elected A.R.A. in 1807 and R.A. in 1811. Some of his pictures resemble those of Morland in manner, and his study of anatomy under Brookes enabled him to produce works of a high character. Ward settled at Cheshunt in 1830, and died on November 23rd, 1859.

2978–'76. THE WATERCRESS GIRL.

16¼ by 12¼. Signed, and dated 1830. *William Smith Bequest.*

60–'87. SKETCH OF A DOG.

4½ by 6½. Signed.

988–'01. A CHESTER ROW.

10⅜ by 16¾.

D. 875–'07. STUDY FOR THE TRUNK OF A TREE in "Bulls Fighting."

See No. 220-'71, Catalogue of Oil Paintings, p. 143.

9⅜ by 16⅛. Signed. *In the Art Library.*

D. 877–'07. HORSES AND FOALS; farm buildings in the background.

9½ by 12⅞. Signed.

The Art Library also contains two pencil drawings by James Ward, R.A.

WARING, John Burley.

Born at Lyme Regis, Dorset, on June 29th, 1823; was the son of a captain in the navy and became a pupil of Samuel Jackson; was apprenticed to an architect in London in 1840; studied at the Royal Academy, and exhibited there in 1846. After spending two years in Italy he practised as an architect, but subsequently travelled

considerably, returning to England in 1857. He wrote an autobiography and works on several branches of art. Died at Hastings on March 23rd, 1875.

LANDSCAPES, FLOWER PIECES, ETC., (169) mostly in water-colours, some in pencil.

Various sizes. *In the Art Library. J. B. Waring Bequest.*

WARNER, Lee.

A.L. 7263.3. LAKE LEMAN.

6⅛ by 14 1/16. *In the Art Library. Townshend Bequest.*

WARREN, Edmund George, R.I.

1212–'86. LANDSCAPE WITH FIGURES.

30½ by 47⅜. Signed, and dated 1861.

Dixon Bequest (Bethnal Green Museum).

42–'92. IN THE WOOD.

13¾ by 12¾. Signed, and dated 1866.

WARREN, Henry.

Born in London on September 24th, 1794; studied sculpture under Nollekens, with Gibson and Bonomi as his fellow-students; entered the Royal Academy Schools in 1818; painted both in oils and water-colours. Exhibited from 1823 to 1872 at the Royal Academy, British Institution, and Society of British Artists, and especially at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1835 and President in 1839, resigning in 1873. Though he had never been to the East, his principal pictures represented Eastern scenes and incidents. He drew illustrations for some poems. Warren was a Knight of the Order of Leopold and an Honorary Member of the Belgian *Société des Aquarellistes.* Died in London on December 18th, 1879.

1286–'86. THE SISTERS.

6¼ by 4⅝. Signed.

WARREN, Miss Sophy S.

Exhibited at the Royal Academy, Suffolk Street, etc., 1865–78.

3003–'76. NEAR BENHILL WOOD, SURREY.

11 by 18¾. *William Smith Bequest.*

3004–'76. A Fort on the Shore.

$8\frac{5}{8}$ by $13\frac{1}{2}$. Signed, and dated 1862.

In circulation. *William Smith Bequest.*

A.L. 5746. Pond and Trees—Sunset.

$7\frac{13}{16}$ by $9\frac{1}{2}$. *In the Art Library.*

A.L. 5747. Old Mill at Evesham.

$8\frac{7}{8}$ by $12\frac{7}{8}$. Signed. *In the Art Library.*

WATKINS, John, R.E.

302–'78. Design for a Circular Shield, the subjects being derived from the description of Vulcan's shield in *Virgil's* "Æneid," book VIII.

The annual prize of 50*l.* was awarded by the Goldsmiths' Company for this design in 1876.

51 by 45. Sepia. *In circulation.*

WATSON, John Dawson, R.W.S.

Born in Yorkshire on May 20th, 1832. Studied from 1847 at the Manchester School of Design, entered the Royal Academy Schools in 1851 and was a pupil of A. D. Cooper. Exhibited at Manchester in 1851 and from 1853 till the end of his life at the Royal Academy, British Institution, Society of British Artists, of which he was a Member, and especially at the Old Water Colour Society, of which he was elected an Associate in 1865, and a Member in 1870. His "Poisoned Cup" gained a medal at the Vienna Exhibition of 1873. He drew numerous illustrations for books and periodicals. Died at Conway on January 10th, 1892.

1143–'86. A Knotty Point.

$8\frac{1}{4}$ by $5\frac{7}{8}$. Signed, and dated 1863.

Dixon Bequest (*Bethnal Green Museum*).

426–'91. The Winkle Gatherer.

$9\frac{5}{8}$ by $13\frac{3}{4}$. Signed, and dated 1869. *Prescott Hewett Gift.*

1709–'00. Sancho Panza at the Feast.

"Sancho was surprised, and asked if this repast was to be eaten like a show of sleight of hand."—Cervantes, *Don Quixote*, Part II., Chapter 47 (Jarvis's *Translation*, ed. 1840).

$17\frac{3}{4}$ by $21\frac{1}{2}$. Signed, and dated 1868. *Ashlee Bequest.*

WATTS, George Frederick, O.M., R.A.

Born in London on February 23rd, 1817, of Welsh descent. On account of ill-health he received no regular schooling in his childhood, but he possessed a very retentive memory. He entered the Royal Academy Schools in 1835 and studied from the antique at the British Museum. From 1837 he exhibited at the Royal Academy. At the Westminster Hall competition of 1843 he won a prize of 300*l.* with his "Caractacus." Thus enabled to go abroad he proceeded to Florence, where he remained about four years. In 1847, the year of Watts' return to England, he received a prize of 500*l.* in the Westminster Hall competition for his "Alfred inciting the Saxons to prevent the Landing of the Danes." In 1856 he visited Constantinople. He was elected A.R.A. in 1867 and R.A. in the same year; in 1896 he became an Honorary Retired Academician. He rose to the front rank as a portrait painter, and during his long career painted the portraits of many of his most eminent contemporaries, such as Carlyle, John Stuart Mill, Gladstone, and Millais. Apart from his portraits, the motive of his chief works is didactic and humanitarian. "Faith," "Hope," "Charity," "Love and Life" and "Love and Death" are among his symbolic pictures. He also painted mythological subjects and landscapes. He executed a few pieces of sculpture, including "Physical Energy," a heroic figure of a man on horseback, bronze casts of which are over Cecil Rhodes's grave in the Matoppo Hills, Rhodesia, and in Kensington Gardens. Watts presented many of his works to the Tate Gallery and other institutions. He continued working till the last, and died on July 1st, 1904. He was buried at Compton.

1074–'84. Lorenzo de' Medici (1448–1492), the Magnificent.

Fresco, experimental painting, executed in Italy, 1845.

18½ by 14¼.

1075–'84. Three Heads and an Apple.

Fresco, experimental painting, executed in Italy, 1845.

27 by 14¼.

254 to 259–'86. Figures and Heads, male and female.

Specimens of true fresco which Watts painted in 1845, prior to executing the fresco in the Villa Careggi at Florence, occupied at that time by Lord Holland.

Various sizes. *Given by the Contessa Cottrell.*

The Art Library contains a drawing on wood by Watts.

WAY, William Cosens.

Was master of the Newcastle-on-Tyne School of Art; exhibited from 1867 to 1886 at the Royal Academy, Suffolk Street, and elsewhere.

A.L. 6791. CULLERCOATS, NORTHUMBERLAND.
$6\frac{13}{16}$ by $13\frac{11}{16}$. Signed. *In the Art Library.*

A.L. 6792. TYNEMOUTH PRIORY AND LIGHTHOUSE.
$6\frac{7}{8}$ by $13\frac{3}{4}$. Signed, and dated 1866. *In the Art Library.*

A.L. 6793. VALLEY OF THE TEIGN, NEAR CHAGFORD, DEVON.
$6\frac{7}{8}$ by $13\frac{3}{4}$. *In the Art Library.*

WEATHERHEAD, William Harris.

1797–'00. FROM MY HIGHLAND LADDIE.
14 by 10. Signed. *Ashbee Bequest.*

WEBB, Edward.

Born about 1805, died in 1854.

91. FISH MARKET AT HASTINGS, showing the old town, with the East Cliff in the distance.
$5\frac{1}{4}$ by $7\frac{1}{4}$. Sepia. *Ascribed to* E. Webb. *Sheepshanks Gift.*

WEBBER, John, R.A.

Born in London in 1750 (?); was the son of a Swiss sculptor named Weber, but altered the spelling of his name. After studying at Berne and in Paris he returned to London in 1775 and entered the Royal Academy Schools. He accompanied Captain Cook as draughtsman on his third and last voyage in 1776, was present at his death, and made a drawing of the event which was engraved by Byrne and Bartolozzi. On his return in 1780 Webber superintended the engraving of the drawings he had made for the Admiralty. His exhibits at the Royal Academy range from 1776 to 1792. He was elected A.R.A. in 1785 and R.A. in 1791. After travelling in Great Britain, he toured on the Continent in 1787. His drawing was careful, but his works were lacking in light and shade and the general effect was weak. Webber died in Oxford Street, London, on May 29th, 1793.

446. AN INCIDENT IN CAPTAIN COOK'S VOYAGES.
14 by $20\frac{1}{4}$. *In circulation.*

481. View in Krakatoa Island, near the Straits of Sunda.
13¼ by 18⅝. Signed, and dated 1786. *In circulation.*

482. Canoe, Ulietea, Society Islands.
10⅜ by 15¾. *In circulation*

1732–'71. Near Dolgelly.
13¼ by 18¼. Signed, and dated 1790. *William Smith Gift.*

1097–'84. Millpond, near Shrewsbury.
13½ by 18⅝. Signed, and dated 1790.

WEBER, Otto, R.H.A., A.R.W.S.

Born in 1832 at Berlin; painted in Paris and Rome; exhibited frequently at the Paris Salon, where he won medals in 1864 and 1869; settled in London in 1872; exhibited paintings of animals, etc., both in oil and water-colour, at the Royal Academy from 1874; became an Associate of the Old Water Colour Society in 1876 and was elected a Member of the Royal Hibernian Academy; painted for Queen Victoria; enjoyed a great reputation for his landscapes with cattle. Weber died in London on December 23rd, 1888.

133–'92. On the Moor—View at Two Bridges, Dartmoor.
16½ by 30¼. Signed.

WEBSTER.

A.L. 4836. Lake near the Summit of Cader Idris.
7¼ by 10⅞. *In the Art Library.*

A.L. 4837. A Castle.
6⅜ by 9⅜. *In the Art Library.*

WEBSTER, Moses.

Born at Derby in 1792; became an apprentice at the china works and excelled in flower painting on porcelain. After practising his art for four years at Worcester, he came to London, but subsequently returned to Derby. He was a good painter of flowers in water-colours, and exhibited at the Old Water Colour Society in 1818. About 1827 he commenced teaching, and had many pupils at Derby and Nottingham; but he eventually sank into poverty and died in an almshouse on October 20th, 1870.

333–'72. The High Tor, Matlock.

6⅞ by 7. *In circulation.*

The Art Library contains two pencil drawings by Moses Webster.

WEBSTER, Thomas, R.A.

Born in Ranelagh Street, Pimlico, on March 20th, 1800; was originally intended for the musical profession, but exchanged it for that of a painter, and entered as a student of the Royal Academy in 1821. The character of the studies there at first directed him towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children, a field of art which he maintained against all rivals. He exhibited from 1823 at the Royal Academy and elsewhere, and was elected A.R.A. in 1840, and R.A. in 1846; he became an Honorary Retired Academician in 1876, and exhibited for the last time in 1879. Some of his oil pictures, such as "The Dame's School," "The Smile," and "The Frown," became very popular through engravings. From 1856 Webster lived at Cranbrook, Kent, where he died in 1886. In the parish church there is a monument to his memory, by W. H. Thornycroft, R.A.

92 and 206 to 210. Studies for "A Village Choir."

See No. 222, Catalogue of Oil Paintings, p. 145.

Various sizes. Pencil and chalk.

In circulation. Sheepshanks Gift.

The Art Library contains a sepia drawing by Thomas Webster, R.A.

WEHNERT, Edward Henry.

Born in London in 1813; was the son of a German tailor. He was educated in Germany, where he studied at Göttingen. He returned to England about 1833, in which year he began to exhibit; then he worked for a time in Paris and Jersey, reaching London again in 1837. Wehnert was a constant exhibitor at the New Water Colour Society (now the Royal Institute) of which he became a Member in 1837. In 1845 he participated in the Westminster Hall competition. He visited Italy in 1858. His works, many of which are historical genre-scenes, are German in their general character; the drawing is good, but the colouring is poor. Wehnert also drew book-illustrations. Died at Kentish Town on September 15th, 1868.

700. George Fox preaching in a Tavern.

26¼ by 39¼. Signed, and dated 1865.

The Museum also contains a chalk cartoon by E. H. Wehnert.

WEIGALL, Charles Harvey.

Exhibited from 1810 to 1876 at the Royal Academy, Suffolk Street, and the New Water Colour Society (now the Royal Institute). In 1834 he became a Member of the last-named Society, where over 400 of his works appeared. Died in 1877.

1477–'69. Landscape, with Cottage, and Figures on a sandy Road.

4⅝ by 9⅝. *Townshend Bequest.*

WEIR, Harrison William.

Born at Lewes on May 5th, 1824; was educated at Camberwell. He learnt colour printing under George Baxter, but disliked the work and started independently as an artist. He gradually gained a great reputation for his studies of birds and animals. He drew for the *Illustrated London News*, the *Graphic*, *Black and White*, and other periodicals, and for many books on animals. He himself wrote a large work on "Poultry and All About Them." He was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1849 and a Member in 1851, but he retired in 1870. He was a friend of Darwin, a keen naturalist, a great lover of animals, and a champion of their cause. Died on January 3rd, 1906, at Poplar Hall, Appledore, Kent, and was buried at Sevenoaks.

D. 1449–'03. Moonlight.

Circular; diam. 11¼. *Bequeathed by Miss Grace Harrison Weir.*

WELLS.

1435–'74. Mountain Stream, with Trees.

9⅝ by 13⅞. *In circulation.*

WELLS, William Frederick.

Born in London in 1762; learnt pencil and crayon drawing under Barralet at 12 years of age. Exhibited views of Scotland at the Royal Academy in 1795. He travelled extensively in continental countries, including Norway and Sweden, and painted pictures in oil from some of his sketches. In 1804 he was one of the founders of the Old Water Colour Society, of which he was President in 1806-7; but he did not rejoin it after its reconstitution in 1812. From about this time until his death, Wells was a professor of drawing at Addiscombe Military College. He was a great friend of Turner. Died at Mitcham, Surrey, in 1836.

1303–'72. "The Dawn"—Ruined Castle above a River.
20 by 28⅞. Signed, and dated 1807 (at the back).
Given by Mrs. Wheeler.

WERNER, Karl Friedrich Heinrich.

Generally known as Carl Werner. Born at Weimar on October 4th, 1808; studied at Leipzig and Munich. Travelled extensively for many years in England, on the Continent, in Egypt, Palestine, Greece, and Syria, painting views of the places he visited, chiefly in water-colours. Became successively an Associate and a Member of the New Water Colour Society (now the Royal Institute) in 1860, and exhibited there till 1878; resigned his membership in 1883. Werner was also a Member of the Venetian Academy. Died in January, 1894.

549. The Treasures of Science.
24¾ by 20¾. Signed, and dated 1859. *Ellison Gift.*

594–'70. Jerusalem.
23¾ by 11. *In circulation. Parsons Bequest.*

595–'70. Bethlehem.
19¾ by 13½. Signed, and dated 1862.
In circulation. Parsons Bequest.

1235–'86. Jews Wailing at the Lower Wall of the Temple, Jerusalem.
18½ by 25⅛. Signed, and dated 1863.
Dixon Bequest (*Bethnal Green Museum*).

1251–'86. The Chess Players.
11⅛ by 14⅞. Signed, and dated 1858.
Dixon Bequest (*Bethnal Green Museum*).

427–'91. Interior of an old Ducal Palace, Venice.
15⅜ by 21¼. Signed, and dated 1851. *Prescott Hewett Gift.*

1666–'69. Italian Peasant Boy.
9¾ by 6. *Attributed to* Carl Werner. *Townshend Bequest.*

WEST, Alexander R.

1787–'00. PHILÆ.

$9\frac{1}{2}$ by $15\frac{1}{2}$. Signed, and dated 1894. *Ashbee Bequest.*

WEST, Benjamin, P.R.A.

Born on October 10th, 1738, at Springfield, Pennsylvania, U.S.A., his parents being Quakers. His artistic talent early showed itself. After practising portrait painting in America, he embarked for Leghorn in 1760 and proceeded to Rome. He studied for three years in Italy and then came to London, where he first exhibited in 1764. In 1765 he became a Member of the Incorporated Society of Artists, and in 1768 was a foundation member of the Royal Academy. West was appointed historical painter to George III. in 1772, and surveyor of the Royal pictures in 1790. In 1792 he succeeded Reynolds as President of the Royal Academy. He painted many historical and sacred works, and is said to have introduced modern costume in historical paintings. His reputation was great during his lifetime, but it has since declined. Among his works was "The Death of General Wolfe" (exhibited in 1771). Died at 14, Newman Street, London, on March 11th, 1820, and was buried in St. Paul's Cathedral.

216. FIVE CHILDREN OF GEORGE III., viz :—

Augusta Sophia, Princess (1768–1840).

Elizabeth, Princess (1770–1840), artist, afterwards Landgravine of Hesse-Homburg.

Ernest Augustus, Duke of Cumberland (1771–1851).

Augustus Frederick, Duke of Sussex (1773–1843).

Mary, Princess (1776–1857), afterwards Duchess of Gloucester.

$9\frac{7}{8}$ by $13\frac{1}{4}$. Black and white chalk on blue paper. Signed.

203–'90. HAGAR AND ISHMAEL.

$12\frac{1}{8}$ by $8\frac{7}{8}$. Chalk. Signed, and dated 1776.

113–'92. LADY WITH A BABY IN HER ARMS AND A CHILD AT HER SIDE.

$6\frac{3}{8}$ by $3\frac{11}{16}$. Signed (at the back).

D. 776. STUDY FOR THE FIGURE OF LEONIDAS.

$16\frac{1}{2}$ by $10\frac{5}{6}$. Chalk heightened with white. Signed. *Dyce Bequest.*

55–'99. LANDSCAPE, WITH SHEPHERD AND SHEEP.

$5\frac{17}{32}$ by $10\frac{11}{16}$. *Given by Mr. Charles Kind.*

56–'99. Landscape, with Cottage and Boys in a Field.
5½ by 10⅝. *Given by Mr. Charles Kind.*

The Art Library also contains 7 studies for cartoons, etc. in pen and ink, wash, and chalks, and a design for a prize in sepia, by Benjamin West.

WEST, Edgar E.

3035–'76. Houses on the Coast of Normandy.
17 by 26$\frac{5}{16}$. Signed, and dated 1857. *William Smith Bequest.*

WEST, William.

Sometimes called "Waterfall West" or "Norway West." Born at Bristol in 1801; lived there during most of his life. Exhibited from 1824 to 1871, chiefly at the Society of British Artists, of which he became a Member in 1851, but also at the Royal Academy and the British Institution. West painted many views in Devonshire and Norway. The last few years of his life were spent in Chelsea, where he died in January, 1861.

51–'73. Mountain Pass, Norway.
14½ by 20⅞. Signed, and dated 1847.
Given by Mr. C. T. Maud.

WESTALL, Richard, R.A.

Born in 1765, probably at Hertford, became the pupil of a heraldic engraver in Gutter Lane, near Cheapside. He studied in his leisure hours, exhibited a chalk portrait at the Royal Academy in 1784, and was admitted there as a student in 1785. He painted for Boydell's Shakespeare Gallery, and executed large historical works, showing rich and full colour and much skill and beauty of execution. He became best known by his designs for book illustrations, which he made for editions of Crabbe, Gray, Milton, Moore, Shakespeare, the "Arabian Nights," etc.; this was perhaps the work best suited to his peculiar genius and delicate skill in water-colours. Westall was elected A.R.A. in 1792 and R.A. in 1794. In 1813 the British Institution purchased for 450 guineas his "Elijah restoring the Widow's Son to Life." Queen Victoria before her accession received lessons from Westall. He died on December 4th, 1836.

1478–'69. Landscape, with River and Mountains.
$3\frac{1}{4}$ by $5\frac{5}{8}$. Sepia. Signed. *In circulation. Townshend Bequest.*

1060–'73. Cassandra in the Temple of Minerva prophesying the Death of Hector and the Fall of Troy.
Exhibited at the Royal Academy in 1797.
$21\frac{3}{4}$ by $28\frac{3}{4}$. Painted in 1797.

121–'92. Landscape, with Figures and Cows.
8 by $11\frac{1}{8}$. Signed. *In circulation.*

D. 912. Study for Macbeth. Act. V. Scene I.
$8\frac{11}{12}$ by $7\frac{5}{12}$. Pen, tinted, Signed, and dated 1797.
Dyce Bequest.

D. 915 to 917. Three Illustrations of *Beckford's* "Vathek."
Each $4\frac{5}{6}$ by $3\frac{5}{6}$. *Dyce Bequest.*

D. 919. Finding a Bird's Nest.
$5\frac{1}{2}$ by $4\frac{1}{4}$. *Dyce Bequest.*

D. 921. Rustic Figures.
6 by $8\frac{1}{2}$. *Dyce Bequest.*

D. 922. An Interior, with Figures.
$4\frac{7}{12}$ by $3\frac{2}{3}$. *Dyce Bequest.*

The Dyce Collection also contains six other drawings in pencil, etc., by Richard Westall, including an illustration of *Milton's* "Paradise Lost" and one of *Cowper's* "Dog and the Water Lily."

WESTALL, William, A.R.A.

Born at Hertford on October 12th, 1781; studied under his brother, Richard Westall, and at the Royal Academy. At the age of 19 he was appointed draughtsman to Captain Flinders' expedition to Australia; he was wrecked on the north coast of Australia but was rescued by a ship bound for a Chinese port. He visited the interior of China, making many sketches; thence he proceeded to Bombay and explored the Mahratta country, and finally returned to England after an absence of four years. Shortly afterwards he set out for the West Indies, and was nearly drowned at Madeira; he reached England again in 1805. He exhibited from 1801 to 1849; was elected Associate and Member of the Old Water Colour Society in 1810 and 1811 respectively, retired in 1812, and became A.R.A in the same year. His works are chiefly topographical. Died from the effects of an accident on January 22nd, 1850.

485. Port Jackson, Sydney.

Exhibited at the Old Water Colour Society in 1812; engraved in Matthew Flinders' *Voyage to Terra Australis*, 1814.

12⅝ by 18⅞. Signed, and dated 1804.

608. The Cottage Door.

21½ by 31¾.

133–'82. Village Church and Green.

7¾ by 9¼. *In circulation.*

204–'90. Street Scene, Dent, Yorkshire.

5¼ by 4. Signed. *In circulation.*

D. 6–'01. Lancaster Castle.*

3 9/16 by 5 11/16. *In the Art Library*

D. 7–'01. Town Hall and Market Cross, Darlington.*

3¾ by 5 13/16. *In the Art Library*

D. 8–'01. Micklegate Bar, York.*

5 by 3 15/16. *In the Art Library.*

D. 9–'01. Preston, Lancashire.*

3¾ by 5¾. *In the Art Library.*

D. 10–'01. Guildhall or Exchange, Newcastle-on-Tyne.*

3½ by 5⅞. *In the Art Library.*

D. 11–'01. Sessions House and Market, Lancaster.*

3 11/16 by 6. *In the Art Library.*

D. 12–'01. Kendal, Westmorland.*

3¾ by 5¾. *In the Art Library.*

* Engraved in Thomas Moule's *Great Britain Illustrated*, 1830.

WHAITE, James.

A.L. 5817. Llyn Idwal.

14¼ by 19¼. Signed, and dated 1867. *In circulation.*

WHEATLEY, Francis, R.A.

Born in 1747 in Wild Court, Covent Garden; was the son of a master tailor, who placed him under an able teacher of drawing. He studied at Shipley's School and the Royal Academy (1769), and won several premiums at the Society of Arts. Subsequently he went to Dublin, where he was very successful as a portrait painter until a certain scandal obliged him to return to London. He exhibited from 1765 to 1783 at the Incorporated Society of Artists and the Royal Academy; he was a Fellow of the former society and was elected A.R.A. in 1790 and R.A. in 1791. He painted

largely in oils, most of his works being genre or landscape; he executed twelve pictures for Boydell's Shakespeare Gallery, and was employed in the decoration of Vauxhall. Wheatley approached Morland in freedom of handling and sense of beauty, but his works are generally unreal in treatment. Very many of them, including "London Cries" and the "Gordon Riots," were engraved. Wheatley died on June 28th, 1801.

1717–'71. St. Wolstans, near Celbridge, Co. Kildare.*
6⅜ by 10¼. *William Smith Gift.*

1718–'71. Howth, Ireland.*
6⅜ by 10¼. *William Smith Gift.*
* Engraved in *The Copper Plate Magazine.* Vol. 1. 1792.

1719–'71. Interior of the Shakespeare Gallery—afterwards the British Institution, Pall Mall, 1790.
The portraits include the Dukes of York and Clarence, the Duchess of Devonshire, the Countess of Jersey, Sir Joshua Reynolds, Sheridan, Alderman Boydell and his nephew Josiah.
12½ by 18¾. *William Smith Gift.*

1720–'71. The Dismissal.
13⅜ by 11¼. Signed, and dated 1786. *William Smith Gift.*

1721–'71. The Reconciliation.
13⅜ by 11¼. Signed, and dated 1786. *William Smith Gift.*

1757–'71. View near Ilfracombe.
18⅜ by 25⅝. Signed, and dated 1778.
In circulation. *William Smith Gift.*

834–'73. The Volunteers of the City and County of Dublin, as they met on College Green on the 4th of November, 1779.
The portraits include Sir J. A. Johnston, the Right Hon. David La Touche and Luke Gardiner, J. Fitzgibbon, J. N. Tandy, Sir E. Newenham, the Duke of Leinster and Counsellors Pethard and Caldbeck.
The Art Library contains an engraving by J. Collyer, 1784.
16⅞ by 25½.

471–'80. Interior, with a Woman showing a Birdcage to two Children.
13¾ by 10. Signed, and dated 1795. *In circulation.*

96–'92. Keswick, Cumberland.
10½ by 15⅜. Signed, and dated 1784. *In circulation.*

506–'92. Landscape with Cottage and Stream.
9¼ by 12¼. *In circulation.*

112–'94. Old Man and Girl with Lamb.
15¾ by 12¼. *Given by Mr. J. E. Taylor.*

WHICHELO, C. John M.

A marine and landscape artist, who painted many views of the coasts, harbours and dockyards of England. About 1818 he was marine and landscape painter to the Prince of Wales. He exhibited from 1810 to 1865 at the Royal Academy, British Institution and Old Water Colour Society; he became an Associate of the last-named society in 1823, and was a constant contributor to its exhibitions. Whichelo was for a time engaged in teaching. He died in September 1865.

205–'90. On the Sussex Downs.
7⅛ by 11¾. Signed.

The Art Library contains a pencil drawing by C. J. M. Whichelo.

WHITAKER, George.

Born on August 28th, 1834. He studied engineering, but being very fond of art he became a pupil of Charles Williams and tried his fortune as a painter. He depicted scenes in Devonshire, where he chiefly resided. His views of sea-coasts and shipping were successful, as were his mountain subjects from Wales and Switzerland. He died at Dartmouth on September 16th, 1874.

598–'75. Water-mill and Cottages, Stoke Gabriel, Devonshire.
11⅞ by 17⅜. Signed, and dated 1865.

WHITTAKER, James William.

Born at Manchester; was apprenticed to an engraver to calico printers. Subsequently, having saved some money, he settled at Llanrwst, North Wales, and practised there as a landscape painter in water-colours. He exhibited chiefly at the Old Water Colour Society, of which he became an Associate in 1862 and a Member in 1864. He was accidentally drowned near Bettws-y-Coed on September 6th, 1876.

993–'88. Mountain Scene in North Wales (? Cader Idris) with Stream and Cattle.
13¼ by 19¾. Signed, and dated 1862.

428–'91. Road between Capel Curig and Llyn Ogwen, North Wales.
14⅞ by 26¾. Signed, and dated 1863. *Prescott Hewett Gift.*

WILD, Charles.

Born in London in 1781; was articled to Thomas Malton, junior. He early devoted himself to architecture, and practised chiefly as an architectural draughtsman. He exhibited from 1803 to 1833 at the Royal Academy and the Old Water Colour Society, becoming an Associate of the latter society in 1809, a Member in 1812, and afterwards Secretary and Treasurer. Wild executed many views of Gothic cathedrals in England and abroad, was thoroughly imbued with the spirit of Gothic architecture and spread a knowledge of it by his engravings. In 1807 he began a series of illustrations of British cathedrals, and he drew for Pyne's "Royal Residences" and for other works. He was blind during the last few years of his life. Died in Albemarle Street, London, on August 4th, 1835.

473. Chartres Cathedral.
$8\frac{7}{8}$ by $10\frac{7}{8}$. *In circulation.*

474. Market Place at Liège.
$11\frac{1}{8}$ by $9\frac{1}{8}$. *In circulation.*

607. Westminster Bridge, the Hall, and Abbey.
8 by $10\frac{3}{4}$. *In circulation.*

2951–'76. The Great Hall, Hampton Court Palace.
10 by 8. *William Smith Bequest.*

2952–'76. Fonthill Abbey, Wilts, the Seat of W. Beckford, Author of "Vathek."
$11\frac{1}{2}$ by $9\frac{1}{4}$. *William Smith Bequest.*

48–'78. Proclamation of George IV. as King, at Carlton House, 31st January, 1820.
$7\frac{1}{2}$ by $9\frac{1}{2}$. *In circulation.*

51–'78. Coronation of George IV. 19 July, 1821.—Procession of the Dean and Prebendaries of Westminster with the Regalia in Westminster Hall.
$12\frac{3}{4}$ by $17\frac{5}{8}$. *In circulation.*

52–'78. Coronation of George IV.—Procession from Westminster Hall to the Abbey.
14 by 19. *In circulation.*

57–'78. Coronation of George IV.—Banquet in Westminster Hall; bringing up the First Course. Part I.
$12\frac{5}{8}$ by $17\frac{3}{4}$. *In circulation.*

58–'78. Coronation of George IV.—Banquet in Westminster Hall; bringing up the First Course. Part II.
$12\frac{5}{8}$ by $17\frac{7}{8}$. *In circulation.*

321–'79. East Transept of Worcester Cathedral.

24 by 17¾. Signed, and dated 1823. *In circulation.*

D. 2–'01. St. Mary Redcliffe Church, Bristol, from the South East.

7 by 9⅞. *In the Art Library.*

D. 335–'02. Chester Cathedral from the South West.

This drawing was engraved as plate 7 of "An Illustration of the Architecture of the Cathedral Church of Chester," by Charles Wild, 1812.

9¼ by 11⅞. *In the Art Library.*

49–'78. Proclamation of George IV. as King at the Royal Exchange, January 31st., 1820.

Attributed to Charles Wild.

7⅜ by 9½. *In circulation.*

53–'78. Coronation of George IV., July 19th, 1821; the King in Westminster Abbey advancing to St. Edward's Chair.

Attributed to Charles Wild.

14 by 18¼. *In circulation.*

56–'78. Coronation of George IV., July 19th, 1821.—Westminster Hall as prepared for the Banquet.

Attributed to Charles Wild *or* Augustus Pugin.

13½ by 18¼. *In circulation.*

59–'78. Coronation of George IV., July 19th., 1821; the Champion of England entering Westminster Hall.

Attributed to Charles Wild.

14 by 19. *In circulation.*

WILDE, W.

Probably William Wilde of Nottingham, who exhibited from 1864 to 1880 at Suffolk Street and elsewhere.

1103–'86. A Wood on a Sloping Bank.

15¾ by 12. Signed, and dated 1862.

Dixon Bequest (*Bethnal Green Museum*).

WILKIE, Sir David, R.A.

Was the son of a Scotch minister, and was born at Cults, Fifeshire, on November 18th, 1785. At the age of fourteen he was sent to the Trustees' Academy at

Edinburgh, whence he returned to Cults in 1804. Having made some money by painting portraits, Wilkie went to London in 1805, became a student of the Royal Academy, and exhibited there in 1806. His subjects from domestic life, painted in oils, attracted the attention of the public, and he acquired an extensive practice; he was elected A.R.A. in 1809 and R.A. in 1811. In 1814 he went to Paris, and in 1817 and 1822 he visited Scotland. On the failure of his health in 1825, Wilkie travelled abroad. Influenced perhaps by the Spanish masters, his style now changed, and his subsequent productions did not come up to his earlier pictures. On the death of Lawrence in 1830, Wilkie was appointed Sergeant Painter to the King, and he painted several Royal portraits; in 1836 he was knighted. In 1840 he toured in the East, but died at sea near Gibraltar on his way home, on June 1st, 1841.

93. Study for "The Peep o' Day Boy."

13 by 20½. Chalk and sepia.

In circulation. Sheepshanks Gift.

120 to 124. Sketches and Studies for the Picture of "The Refusal."

See Picture No. 226, Catalogue of Oil Paintings, p. 147.

Various sizes. Pencil. chalk, and ink. *Sheepshanks Gift.*

195. Reapers.

5¾ by 6¾. Slight sketch in chalk. Signed.

420. Three Sketches. One is a profile of W. Mulready, R.A.

Various sizes. Chalk, etc. *Sheepshanks Gift.*

1487–'69. Sir Robert Peel Reading to Queen Victoria.

11¼ by 9. *In circulation. Townshend Bequest.*

631–'70. Sketch for "The Reading of the Will."

9 by 7. Crayon and water-colour.

In circulation. Parsons Bequest.

50–'73. Finding the Body of Tippoo Sahib.

18⅞ by 23. Crayon and water-colour.

Given by Mr. C. T. Maud.

53–'73. An Eastern Physician.

14½ by 10¼. Crayon. *Given by Mr. C. T. Maud.*

54–'73. Study of the Baby in "The Peep o' Day Boy."

8⅛ by 14. Crayon and water-colour.

Given by Mr. C. T. Maud.

D. 942. Man standing by a Horse.

10¾ by 7⅝. Distemper. *Dyce Bequest.*

A.L. 7348. A Young Woman.

3 1/16 by 3 1/8. Sepia. *In the Art Library.*

A.L. 7349. Camels and Travellers.

4 3/8 by 6. Sepia. Signed, and dated 1833. *In the Art Library.*

The Dyce Collection contains 19 studies for pictures, and drawings, in chalk, sepia, etc., by Wilkie.

The Art Library also contains some chalk drawings by Wilkie.

WILLIAMS, Alfred.

Born in 1832. Received lessons in water-colour drawing from William Bennett. As a young man he supported himself by drawing on wood for book-illustrations. In 1854 he toured in Northern Italy and Switzerland, and acquired a taste for mountain scenery. From 1860 to 1886 Williams was engaged in business, but spent his summer holidays in travelling. He was elected a Member of the Alpine Club in 1878. After his retirement he produced many pictures, including some Scotch scenes. He exhibited occasionally at the Royal Academy and elsewhere between 1880 and 1890; in 1902 some of his pictures of India, the result of a stay in that country in 1900, were exhibited at the Alpine Club; here also some of his views of mountain scenery were shown in 1905. Williams died at Ste. Maxime-sur-Mer in France, in March, 1905.

D. 724–'05. Monte Rosa at Sunrise, from above Alagna.

24 1/4 by 41 1/2. *Given by the Family of the Painter.*

WILLIAMS, Hugh William.

Known as "Grecian Williams." Born at sea in 1773. While young he settled at Edinburgh. In 1811–12 he published six large engravings of views in the Highlands. Subsequently he travelled for a few years in Italy, Greece, etc. He returned in 1818, exhibited a collection of his sketches at Edinburgh in 1822, and published his "Travels" and his "Views in Greece" (1827–9). Towards the end of his career he married a lady of position and fortune. He died on June 23rd, 1829.

648. Castle Campbell, looking down Glen Devon, Clackmannanshire.

16 1/2 by 23 1/4. *Given by Miss Elizabeth Twining.*

649. Loch Tummel, North Highlands, Scotland.
16½ by 23¼. *Given by Miss Elizabeth Twining.*

3018–'76. Bothwell Castle, Lanarkshire.
16¾ by 21⅛. Signed, and dated 1802. *William Smith Bequest.*

63–'87. Lake or River Scene in the Scottish Highlands.
10¼ by 14¾. Signed, and dated 1802. *In circulation.*

207–'90. Bangor Cathedral—Penmaenmawr in the distance.
14⅞ by 19⅞. Signed, and dated 1806. *In circulation.*

208–'90. Scene in the Highlands, with Castle.
24 by 33. Signed, and dated 1803.

A. L. 4644. View on the Bran near Dunkeld.
16⅛ by 23¼.
In the Art Library. Given by Miss Elizabeth Twining.

A. L. 4645. The Farm of Alane, Colywrockan, near Killiecrankie.
16 by 23. *In circulation. Given by Miss Elizabeth Twining.*

A. L. 4646. View of Braemar, North Highlands.
16 by 23. *In circulation. Given by Miss Elizabeth Twining.*

WILLIAMS, Penry.

Born at Merthyr Tydvil about 1800; was the son of a house painter, with whom he worked for some time; but he showed great artistic ability and was sent by some gentlemen to study in London, where he entered the Royal Academy Schools. He exhibited from 1822 to 1869 at the Royal Academy, British Institution, Suffolk Street and the Old Water Colour Society, becoming an Associate of the last-named in 1828; he appears to have left the society in 1833. In 1827 he settled in Rome, where he practised both in oils and water-colours. Died there in August, 1885.

3005–'76. Roman Beggars in the Costume of Subiaco.
12½ by 10¼. Signed, and dated 1829. *William Smith Bequest.*

206–'90. The Toilet, a study at Rome.
13½ by 10⅜. Signed, and dated 1829.

WILLIAMSON, Frederick.

1727–'00. Landscape with Sheep.
5⅛ by 9. Signed, and dated 1876. *Ashbee Bequest.*

WILLIAMSON, J. B.

Was for some time master of the School of Art at Taunton; afterwards taught at the Gower Street School of Art. Exhibited 1868–71.

A. L. 5992. SEATON BAY, DEVONSHIRE.
$9\frac{7}{8}$ by $13\frac{7}{8}$. Signed. *In the Art Library.*

WILLIAMSON, W. M.

Exhibited at the Royal Academy and elsewhere, 1868–73.

A. L. 7090. GATEWAY OF DENTDELION MANOR HOUSE, NEAR MARGATE.
$17\frac{1}{2}$ by $26\frac{3}{8}$. Dated 1868. *In circulation.*

WILLIS, Henry Brittan, R.W.S.

Son of a painter at Bristol, where he was born in 1810; he was instructed by his father. He went to America in 1842, but returned, and settled in London in 1843. Willis exhibited from 1844 to 1883, chiefly at the Old Water Colour Society, of which he became an Associate in 1862 and a Member in 1863, but also at the Royal Academy, British Institution and elsewhere. He painted landscapes, usually with cattle. Died on January 17th, 1884.

1097–'86. LANDSCAPE WITH A TIDAL RIVER, COWS IN THE FOREGROUND.
$7\frac{1}{2}$ by $13\frac{1}{2}$. Signed, and dated 1863.
Dixon Bequest (*Bethnal Green Museum*).

1161–'86. OXEN PLOUGHING.
$19\frac{1}{4}$ by $35\frac{3}{8}$. Signed, and dated 1865.
Dixon Bequest (*Bethnal Green Museum*).

1218–'86. HARVEST FIELD, WITH A BULLOCK WAGGON: SUNSET.
$5\frac{1}{2}$ by $8\frac{3}{4}$. Signed, and dated 1863.
Dixon Bequest (*Bethnal Green Museum*).

D. 1596–'89. LANDSCAPE WITH FARM BUILDINGS.
$4\frac{1}{8}$ by $9\frac{7}{8}$. *In the Art Library.*

D. 1597–'89. LANDSCAPE WITH A SANDY ROAD.
$4\frac{11}{16}$ by $6\frac{3}{4}$. *In the Art Library.*

D. 1598–'89. LANDSCAPE, WITH LOG AND COTTAGES.
$6\frac{1}{4}$ by $10\frac{3}{4}$. Signed, and dated (18)50. *In the Art Library.*

The Art Library also contains some drawings of animals by H. B. Willis.

WILSON, Andrew.

Born in 1780 at Edinburgh; was a pupil of Alexander Nasmyth. At the age of 17 he came to London and worked for a short time at the Royal Academy Schools; then he went to Italy and studied at Rome and Naples. After a short visit to England in 1803, he settled at Genoa, where he collected works by old masters. In 1806 he returned to England. He exhibited at the British Institution and frequently contributed to the Edinburgh exhibitions. He became a drawing master at Sandhurst Military College about 1808, but resigned the post in 1818 and was appointed master of the Trustees' Academy at Edinburgh. In 1826 he went to Italy with his wife and family and stayed there till 1847, when he visited London. He died during a stay at Edinburgh on November 27th, 1848.

34–'78. Oxford, from a Distance.
10½ by 17.

35–'78. Harlech Castle, North Wales.
10¼ by 16¾. *In circulation.*

36–'78. Sketch near Sandhurst.
8¾ by 12. *In circulation.*

37–'78. Sketch near Sandhurst.
7½ by 9¾. *In circulation.*

38–'78. Sandhills on the Coast, St. Andrews, Fifeshire.
10 by 15. *In circulation.*

39–'78. Leith Roads, with Shipping.
6½ by 9¼. *In circulation.*

209–'90. Study of Trees, Ballater, Aberdeenshire.
11⅞ by 9¾.

563–'91. St. John Lateran, Rome.
31 by 47.

WILSON, Charles E.

1768–'00. Blowing Bubbles.
14 by 9¼. Signed. *In circulation. Ashbee Bequest.*

1783–'00. Rustic Anglers.
15⅜ by 11⅝. Signed. *Ashbee Bequest.*

WILSON, J. T.

Exhibited from 1856 to 1882 at the Royal Academy, Suffolk Street and elsewhere.

609. Stream and Cottage, Thursley, Surrey.
10 by 17¾. Signed, and dated 1863. *In circulation.*

WIMPERIS, Edmund M., V.P.R.I.

Born at Chester on February 6th, 1835 ; entered the office of a business house in that town, but was apprenticed at the age of 16 to Mason Jackson, a London wood-engraver. Subsequently he returned to business for five years, but finally took to drawing on wood blocks for the *Illustrated London News* and several other publications. Wimperis also took up landscape painting, chiefly in water-colours, restricting himself, however, to English scenery. He exhibited from 1859 at Suffolk Street, the Institute and elsewhere. He was a Member of the Society of British Artists and of the Institute of Oil Painters, and he became an Associate of the Institute (now the Royal Institute) in 1873, a Member in 1875, Treasurer in 1888 and Vice-President in 1895. He died on Christmas Day, 1900.

1747–'00. Hayfield at Amberley, Sussex.
9¾ by 13¾. Signed, and dated 1891. *Ashbee Bequest.*

1778–'00. Cottages near Ringwood, Hants.
9¾ by 13¾. Signed, and dated 1874. *Ashbee Bequest.*

1793–'00. On the Creek, Bosham.
9¾ by 13⅞. Signed, and dated 1894. *Ashbee Bequest.*

A. L. 5818. Autumn—the Waning Woods.
8 7/16 by 12¾. Signed, and dated 1868. *In the Art Library.*

WITHERINGTON, William Frederick, R.A.

Born in Goswell Street, London, on May 26th, 1785. He entered upon a commercial career, but from 1805 he found time to study at the Royal Academy, and finally gave up business to devote himself entirely to art. He began by painting landscapes with figures, but the latter gradually assumed more importance, and most of his later works represented genre subjects. Witherington exhibited from 1808 to 1863 at the Royal Academy, British Institution and elsewhere ; he became A.R.A. in 1830, R.A. in 1840, and Honorary Retired Academician in 1863. On account of ill-health he spent most of his life in the country, but died in London on April 10th, 1865.

328–'95. A Hop Garden.
9¾ by 13.

WOLF, Joseph, R.I.

Born on January 21st, 1820, at Mörz, near Coblenz. From early childhood he was passionately fond of birds, and would spend hours watching them and drawing them. He was apprenticed for three years to the Brothers Becker, lithographers, of Coblenz, and subsequently became a lithographer at Darmstadt. In order to obtain practical instruction in drawing, Wolf went to Antwerp, where he painted some pictures of birds, and from Antwerp proceeded in 1848 to London, where he obtained employment at the British Museum. He drew for a very large number of books on natural history, one of the most important being John Gould's "Birds of Great Britain"; he also drew for the Zoological Society. Wolf exhibited from 1849 to 1881 at the Royal Academy, British Institution, and the Institute, becoming successively an Associate and a Member of the last-named (now the Royal Institute) in 1874. Died on April 20th, 1899, at Primrose Hill, London.

429–'91. PTARMIGAN—SUMMER.
11 by 19¾. Signed, and dated 1875. *Prescott Hewett Gift.*

430–'91. PTARMIGAN—WINTER.
11 by 19⅞. Signed, and dated 1873. *Prescott Hewett Gift.*

WOLFE, George.

Resided at Clifton. Exhibited sea-pieces, etc., at the Royal Academy, British Institution, and Suffolk Street from 1855 to 1873.

1172–'86. THE SHORE AT PENZANCE; ebbing tide.
22¼ by 41¾. Signed.
Dixon Bequest (*Bethnal Green Museum*).

WOOD, Thomas.

Born in London on April 24th, 1800; was the second son of J. G. Wood, F.S.A. He was chiefly self-taught, but became known for his accurate study of nature. He was well acquainted with the construction of vessels, rigging, etc., and painted marine subjects and landscapes in water-colours, occasionally exhibiting at the Royal Academy and New Water Colour Society (now the Royal Institute) from 1828 to 1853; he was a Member of the latter society in 1833. Thomas Wood became a drawing master at Harrow School in 1835, and retired in 1871 on account of failing sight. Died on March 29th, 1878, at the house of his son, Rev. J. G. Wood, vicar of Conisborough, Yorkshire.

521–'74. MONT ORGUEIL, JERSEY.
20¼ by 29. Signed, and dated 1830.

WOODFORDE, Samuel, R.A.

Born in September, 1763, at Ansford, near Castle Cary, Somersetshire; was the second son of a solicitor. He received a good education, and having early displayed a passion for art was sent by Sir R. C. Hoare to London, where he became a student at the Royal Academy in 1782. About 1785 his patron enabled him to visit Italy, where he studied at Rome and Venice, returning to England in 1791. His exhibits at the Royal Academy and British Institution range from 1784 to 1815. He was elected A.R.A. in 1800 and R.A. in 1807. Woodforde revisited Italy in 1815, and died at Bologna on July 27th, 1817.

555. PAN TEACHING APOLLO TO PLAY ON THE PIPES.
10⅜ by 7⅜. Date about 1790.

WOODROFFE, R.

D. 1667–'04. S.E. VIEW OF THE TOWER OF THE ABBEY CHURCH AT BATH.
9 11/16 by 7⅞. *In the Art Library.*

WOOLNOTH, C.

1200–'86. NEAR CRIEFF, PERTHSHIRE.
21 by 31½. Signed. *Dixon Bequest* (*Bethnal Green Museum*).

WRIGHT, John Masey or Massey.

Born at Pentonville, October 14th, 1777; was the son of an organbuilder. At the age of 16 he was introduced to Stothard, and attempted designs from Shakespeare. Living in Lambeth, he made the acquaintance of John Wilson, scene painter at Astley's Theatre, and afterwards of D. Roberts, R.A., C. Stanfield, R.A. and Barker, the panoramic painter. His skill in drawing the figure was of great value in the scene loft, and he was engaged for a time at His Majesty's Theatre. He also practised with success as a panoramic painter. From 1808 to 1866 Wright exhibited at the Royal Academy, British Institution, British Artists and Old Water Colour Society. Till about 1820 he painted chiefly in oils, but then took to water colour painting, and in 1824 became an Associate, and in the same year a Member, of the Old Society, where he principally exhibited. He was also a successful designer of book illustrations. After a most industrious life, Wright died on May 13th, 1866, having been an annuitant of the Royal Academy from 1858.

457. Falstaff, Prince Henry, and Poins.—*Shakespeare*, "Henry IV.," Part I., Act I., sc. 4.
11¼ by 9⅜. *In circulation.*

550. Young Thornhill Introducing Himself to the Primrose Family.
"He let us know that his name was Thornhill, and that he was the owner of the estate that lay for some extent round us."
Goldsmith, *Vicar of Wakefield*, Chapter 5.
Exhibited at the Old Water Colour Society in 1848.
14⅜ by 10⅜. *Ellison Gift.*

2984–'76. The Everlasting Club.
"The *Everlasting Club* consists of a hundred members, who divide the whole twenty - four hours among them in such a manner, that the club sits day and night from one end of the year to another."—Addison, *The Spectator*, No. 72.
9¼ by 12⅝. *William Smith Bequest.*

61–'87. The Village Choir, a Church Interior.
7¼ by 5¾. *In circulation.*

114–'92. The Alarm.
8 7/16 by 5¾. *In circulation.*

1801–'00. Scene from "Don Quixote."
11⅛ by 13½. *In circulation. Ashbee Bequest.*

1918–'00. The Return of Olivia.
"The unhappy victim stood pale and trembling, unable to weep or reply."
Goldsmith, *Vicar of Wakefield*, Chapter 22.
7⅜ by 10¾. *Ashbee Bequest.*

WYATT, Henry.

Born at Thickbroom, near Lichfield, on September 17th, 1794. In 1811 his guardian, Francis Eginton, a glass painter, sent him to London, where he studied at the Royal Academy, and in the studio of Sir Thomas Lawrence. Subsequently he practised portrait painting at Birmingham, Liverpool and Manchester, but lived in London from 1825 to 1834. Wyatt exhibited at the Royal Academy, British Institution and Suffolk Street from 1817 to 1838. His subjects included portraits, domestic scenes and landscapes. Failing health obliged him to leave London in 1834, and after residing at Leamington and later at Manchester, he died at Prestwich in 1840.

106–'92. Sandown Bay, Isle of Wight, Dunnose Point in the Distance.
5⅜ by 8⅜.

WYATT, Sir Matthew Digby.

An architect, born in 1820 near Devizes, where he was educated. Entered the office of his brother, T. H. Wyatt, architect. Went abroad in 1845, studied architecture in Germany, France and Italy, and published facsimiles of his sketches on his return. Was one of the committee of the Great Exhibition of 1851, an active promoter of the Crystal Palace, and a Juror of the Paris Exhibition of 1855. Exhibited architectural designs at the Royal Academy from 1853 to 1874; won a gold medal at the Royal Institute of British Architects in 1866. Joined with Sir Gilbert Scott, R.A., in the erection of the India Office, Whitehall. Was knighted in 1869, and in the same year became Slade Professor of Art at Cambridge. Wrote works on art. Died at Dimlands Castle, Cowbridge, in 1877.

210–'90. Church Doorway, Spoleto, Italy.

10½ by 6⅞. Signed, and dated 1846.

WYATVILLE, Sir Jeffry, R.A.

Born at Burton-on-Trent in 1766; went to London in 1783, worked for seven years in the office of his uncle, Samuel Wyatt, an architect, and then served a second term with another uncle, James Wyatt, under whom he made a special study of Gothic architecture. He was for many years an architect and a builder on a large scale; he made additions to Sidney Sussex College, Cambridge, and Chatsworth, but his greatest work was the enlargement of Windsor Castle. He exhibited at the Royal Academy from 1786 to 1839, was elected A.R.A. in 1822 and R.A. in 1824, changed his name from Wyatt to Wyatville in 1824, and was knighted in 1828. Died at his house in Brook Street, Grosvenor Square, on February 10th, 1840, and was buried in St. George's Chapel, Windsor.

211–'90. The Lodge, Wollaton Hall, Nottinghamshire.

10¼ by 18.

WYLD, William.

Born in London in 1806; became Secretary to the British Consulate at Calais, where he studied under Francia; travelled with Horace Vernet in Italy, Spain and Algeria; was a friend of Bonington. In 1839 he published 20 lithographic views of Paris. He exhibited from 1849 to 1882 at the Royal Academy, British Institution and New Water Colour

Society (now the Royal Institute), becoming an Associate of the last-named society in 1849 and a Member in 1879 ; he resigned in 1883. Wyld spent most of his life at Paris, and frequently contributed to the Salon, where he was awarded two medals. He became a member of the Legion of Honour in 1855. He is said to have had much to do with the development of water-colour painting in France. Died in Paris on December 25th, 1889.

1475–'69. Dresden.
6¾ by 10⅝. Signed. *In circulation. Townshend Bequest.*

563–'82. "The Pool," from London Bridge.
9 by 13½. Signed. *Jones Bequest.*

1287–'86. The Falls of Tivoli.
12¾ by 17¾. Signed, and dated 1839.

94–'96. The Tuileries Gardens, Paris.
21 by 34½. Signed, and dated 1858.

D. 115–'05. The City of Prague.
13 by 19¼. Signed.

YOUNG, J.

19–'72. Castle on a Rocky Bank above a Bay.
7 by 11⅝. Signed. *In circulation.*

212–'90. Road through a Wood, with Figures.
8¼ by 4⅝. Signed.

1189–'93. Landscape, with a Town in the Distance.
13⅛ by 17⅜. Signed, and dated 1810 or 1816.

1190–'93. Landscape, with Trees and Stream.
13⅛ by 17¼. *In circulation.*

YOUNG, Tobias.

Resided for some time at Southampton, where he had a local reputation. Exhibited at the British Institution in 1821. Painted scenery for Lord Barrymore's private theatre. There is a "Judgment of Solomon" by him in Southampton Town Hall. Young died on December 1st, 1824.

127–'90. Landscape with Farm Buildings and Figures.
8⅜ by 12⅝.

ZUCCARELLI, Francesco, R.A.

Born at Pitigliano, near Florence, in 1702. After studying art at Florence and Rome, he visited Venice, Germany, Holland and France, and then came to London. Here he painted some views of the Thames and some scenes from Shakespeare, and was employed for five years as a scene-painter at the Opera House. After a return to Venice he came again to London in 1752; his works became the fashion, and he was largely patronised. He was a Member of the Incorporated Society of Artists, and in 1768 a foundation member of the Royal Academy; he exhibited at these societies and at the Free Society from 1765 to 1782. Besides painting, Zuccarelli executed some etchings, and many of his pictures were engraved by Woollett, Byrne, Bartolozzi and others. He retired to Florence in 1773, and died there in 1788.

610. MARKET WOMEN AND CATTLE.
15 by 22. Distemper.

D. 697. LANDSCAPE WITH FIGURES.
$3\frac{3}{4}$ by $6\frac{3}{4}$. Distemper. *Dyce Bequest.*

D. 698. LANDSCAPE WITH FARMHOUSE.
$11\frac{1}{4}$ by $15\frac{5}{6}$. Distemper. *Dyce Bequest.*

D. 699. CITY ON THE BANK OF A RIVER, PROTECTED BY MOUNTAINS.
$11\frac{11}{12}$ by $20\frac{5}{6}$. Distemper. *Dyce Bequest.*

UNKNOWN PAINTERS.

1499–'69. OLD COUNTRY HOUSE.
$9\frac{1}{8}$ by $11\frac{7}{8}$. *In circulation. Townshend Bequest.*

1511–'69. LANDSCAPE, WITH STREAM AND COTTAGE.
10 by $14\frac{1}{8}$. *In circulation. Townshend Bequest.*

1516–'69. LA TOUR DE PEILZ, LAKE OF GENEVA.
$5\frac{5}{8}$ by $8\frac{5}{8}$. *In circulation. Townshend Bequest.*

1079–'71. LANDSCAPE, WITH COTTAGE AND WATERWHEEL.
12 by $17\frac{1}{2}$. *In circulation.*

339–'72. DUTCH FISHING BOATS. By J. R.
$10\frac{1}{8}$ by $6\frac{1}{8}$.

117–'73. INTERIOR OF FINSBURY CHAPEL, MOORFIELDS.
7⅛ by 10½.

1354–'74. JAMESTOWN (?), ST. HELENA.
16 by 24⅛. Early 19th century.

1355–'74. CAPE TOWN, CAPE OF GOOD HOPE.
15¾ by 23⅜. Early 19th century.

1183–'75. STUDY OF TREES AND CREEPERS.
17 by 25. Indian ink. *In circulation.*

323–'79. LANDSCAPE, WITH SHEEP PASSING ALONG A ROAD IN THE MIDDLE AND A CORNFIELD ON THE LEFT.
12½ by 19. 19th century. *In circulation.*

134–'82. STREET VIEW IN HEREFORD.
12½ by 17¼. 19th century. *In circulation.*

137–'82. TIMBER WAGGON.
5¾ by 7¾. 19th century. Pencil and Indian ink. *In circulation.*

1100–'84. LANDSCAPE, WITH TREES AND POND.
5 by 9½. *In circulation.*

312–'86. OLD AND NEW LONDON BRIDGE, FROM THE SURREY SHORE.
7 by 11⅛. About 1831.

1101–'86. ANCHOR WREATHED WITH FLOWERS AND A LABEL.
9¼ by 6. *Dixon Bequest (Bethnal Green Museum).*

1605–'88. AN INFANTRY SOLDIER SHOULDERING HIS MUSKET.
6½ by 3⅜. Indian ink.

165–'90. STUDY OF A BULL IN A LANDSCAPE.
13¼ by 20. Dated Kerry, 1853.

122–'94. LANDSCAPE, WITH FARM BUILDINGS AND POND.
6⅛ by 12. Indian ink and chalk. *Given by Mr. J. E. Taylor.*

201–'94. THE OLD BRIDGE AT WINDSOR.
10 by 16⅝.

113–'98. LAUNCH OF A VESSEL FROM THE BANK OF A RIVER.
12⅝ by 24⅜. Body-colour.

745–'00. LANDSCAPE WITH GIPSIES.
7¼ by 11. *In circulation.*

C.A.I. 173. LANDSCAPE, WITH A STREAM, AND WOODED HILLS IN THE BACKGROUND.
14 by 22. *Ionides Bequest.*

C.A.I. 568. SMALL HOUSE WITH A VERANDAH; A CARRIAGE STANDING NEAR.

5⅝ by 7⅝. Pen and wash. *Ionides Bequest.*

D. 984. DOUBLE WATERFALL.

13 by 9⅜. *Dyce Bequest.*

D. 985. PROFILE PORTRAIT OF AN ELDERLY MAN.

8⅝ by 6 11/12. Chalk, tinted. *Dyce Bequest.*

D. 986. MANSION IN EXTENSIVE GROUNDS, WITH GROUPS OF FIGURES.

10½ by 16⅓. *Dyce Bequest.*

A.L. 527. VIEW OF THE OLD FORT, CALCUTTA.

15¾ by 21¼. *In the Art Library.*

A.L. 5763. VIEW OF A COMMON.

6 by 8. Signed. *In the Art Library.*

A.L. 5766. FIGURE IN ARMOUR.

13 15/16 by 9 13/16. *In the Art Library.*

A.L. 5767. LANDSCAPE—SUNSET.

6 5/16 by 9⅞. *In the Art Library.*

A.L. 5850. COTTAGE AND RIVER.

8½ by 11⅞. *In the Art Library.*

A.L. 6871. GRECIAN MAIDENS DECORATING STATUES.

8½ by 6⅜. *In circulation.*

A.L. 6872. BOY AND BACCHANTE.

8½ by 6⅜. *In circulation.*

A.L. 7116. A SERVANT MAID.

21⅝ by 16⅜. *In the Art Library. Townshend Bequest.*

A.L. 7056.2. PORTRAIT—perhaps of a member of the Townshend family.

11 by 8¾. *In the Art Library. Townshend Bequest.*

D. 1600–'89. AN ITALIAN ROAD.

7⅛ by 6. *In the Art Library.*

D. 257–'03. VIEW OF AN OLD STREET (? in Birmingham).

12½ by 16¾ *In the Art Library.*

D. 1259–'03. BOPPARD, ON THE RHINE.

10 by 7. *In the Art Library.*

D. 1056–'04. BOSTON STUMP.

14¾ by 21¼. *In the Art Library.*

APPENDIX.

CALLOW, William, R.W.S., F.R.G.S.

Born at Greenwich on July 28th, 1812; was articled at the age of eleven to Theodore and Thales Fielding; went to Paris in 1829. Became Professor of Drawing to the children of Louis Philippe and subsequently had many distinguished pupils. Was elected an Associate of the old Water Colour Society in 1838 and a Member in 1848, and was its Secretary from 1865 to 1870. Settled in London in 1841, but removed in 1855 to Great Missenden. Callow is best known as a water-colour artist, but he also executed some oil paintings. His subjects are chiefly picturesque buildings and seascapes, and are largely the outcome of his frequent continental tours. He died at The Firs, Great Missenden, Bucks., on February 20th, 1908.

D. 1839–'07. Easby Abbey, Yorkshire.

12½ by 19½. Signed, and dated 1853.

D. 1840–'07. The Town Hall, Bruges.

12⅜ by 18⅜. Signed, and dated 1891.

KEARNEY, William Henry.

Born about 1800. In 1833 he became a Member, and subsequently the Vice-President, of the New Water Colour Society (now the Royal Institute). He painted landscapes and genre subjects. He died in London in 1858.

D. 2280–'85. Mill at Dolgelly.

6¼ by 9⅜. Signed. *In the Art Library.*

The Art Library also contains a sepia drawing by the above artist.

PRITCHETT, Robert Taylor.

Born in 1827; was a son of a gun manufacturer, and was brought up to his father's trade; made important improvements in rifles. First became known as an artist about 1865; his work was subsequently brought to the notice of Queen Victoria, who employed him to make drawings of important state ceremonies. He was an enthusiastic yachtsman. Died at Burghfield, Berkshire, on June 16th, 1907, and was buried in the parish churchyard.

D. 1604–'07. Attock on the Indus, with distant view of the Kush range.

14⅛ by 19⅞. Signed, and dated 1887.

The Art Library also contains drawings by the above artist.

STARK, Arthur James.

Born at Chelsea on October 6th, 1831; was a son and pupil of James Stark, and was influenced by E. Bristow, a Windsor painter. Painted landscapes and animals; exhibited from 1848 to 1887 at the Royal Academy, British Institution, Suffolk Street, etc. About 1859 he became a teacher of drawing, but in 1886 he was able to retire to Nutfield, Surrey, where he continued to paint until his death on October 29th, 1902.

D. 1587–'07. CALVES.
$8\frac{3}{4}$ by $11\frac{3}{4}$.

STARK, James.

Born at Norwich on November 19th, 1794; was the son of a Scotch dyer who had settled at Norwich; from 1811 to 1814 he was a pupil of John Crome; in 1812 he became a Member of the Norwich Society; in 1817 he entered as a student of the Royal Academy, and in 1818 he won a premium at the British Institution. After living for some twelve years at Norwich and Yarmouth, he returned to London in 1830. He painted landscapes, chiefly in oils, and exhibited from 1812 to 1859 at the British Institution, Royal Academy, and Society of British Artists. In 1834 he published "Scenery of the Rivers of Norfolk." Died in London at Mornington Place, Regent's Park, on March 24th, 1859, and was buried at Norwich.

D. 1585–'07. DOVER; view showing the mouth of the harbour.
$6\frac{11}{16}$ by $10\frac{1}{16}$. Body-colour and water-colour.

D. 1586–'07. WINTERTON, NORFOLK; sandhills on the coast.
$8\frac{5}{8}$ by $12\frac{15}{16}$.

THE KEAN COLLECTION.

D. 1368–'01 to D. 1760–'01. DRAWINGS OF THEATRICAL SCENERY AND PROPERTIES.

The scenery was executed by William Telbin, T. Grieve, F. Lloyds, W. Gordon, H. Cuthbert, J. Days and others, and the drawings were made by them for Charles Kean, F.S.A. (b. 1811, d. 1868), as a record of Shakespearian and other plays produced by him at the Princess's Theatre, London, from 1851 to 1859. Various sizes.

Presented by Mr. F. M. Paget and Mrs. F. M. Paget, a nicce of Mrs. Charles Kean.

THE FOLLOWING DRAWINGS ARE ON LOAN FROM THE NATIONAL GALLERY.

CATTERMOLE, George.

VIEW IN VENICE.
9 by 13 3/16. Signed, and dated 1852.

A SCENE OF MONASTIC LIFE.
10 by 23½. Signed.

A SCENE OF MONASTIC LIFE.
11 7/8 by 16 5/8. *In circulation.*

CRAIGMILLAR CASTLE.
17¼ by 12¼. *In circulation.*

A SCENE OF MONASTIC LIFE.
12½ by 17 7/8. Signed, and dated 1850.

STREAM AND WATER MILL.
11 5/8 by 15 5/8. Signed.

DE WINT, Peter.

KNARESBOROUGH CASTLE, YORKSHIRE.
11⅛ by 17 5/8.

VIEW NEAR OXFORD.
11½ by 18⅛.

LINCOLN CATHEDRAL, FROM THE CASTLE MOAT.
15¾ by 19 7/8.

ROMAN CANAL, LINCOLNSHIRE.
9⅜ by 21 5/8.

KENILWORTH CASTLE, WARWICKSHIRE.
10 7/8 by 16⅜.

BRAY ON THE THAMES. Sketch for "Bray on the Thames, from the Towing Path," *see* below.
10⅜ by 18¼.

CORNFIELD, IVINGHOE, BUCKS.
11¾ by 17¾.

A ROAD IN YORKSHIRE.
5⅞ by 14⅛.

HARVEST TIME, LANCASHIRE.
12 11/16 by 24⅜.

COTTAGE AND HARVESTERS.
8½ by 14⅝.

BRAY ON THE THAMES, FROM THE TOWING PATH.
14⅝ by 25½.

BURNING WEEDS. A sketch.
7⅞ by 21⅜.

A WARWICKSHIRE LANE.
12 by 18⅜.

THE TRENT NEAR BURTON.
8⅛ by 17 1/16.

VIEW OF TOURS, FRANCE.
5⅞ by 12⅛.

BRIDGE OVER A BRANCH OF THE WITHAM, LINCOLNSHIRE.
16⅜ by 20 5/16.

VIEW ON THE EDEN, CUMBERLAND.
4 15/16 by 18 9/16.

DISTANT VIEW OF NOTTINGHAM.
5½ by 23⅛.

A HAYFIELD IN YORKSHIRE.
9½ by 12⅞.

WESTMORLAND HILLS, BORDERING THE KEN.
5¾ by 25.

RUINS OF THE BISHOP'S PALACE, LINCOLN.
16 1/16 by 20½.

A CORNFIELD. A sketch.
6 by 18¾.

VIEW OF LONDON, FROM GREENWICH PARK.
4 3/16 by 14 5/16.

HAGHE, Louis, P.R.I.

A COUNCIL OF WAR AT COURTRAI.
30 by 38. Signed, and dated 1839.

TURNER, Joseph Mallord William, R.A.

LOCH LONG—MORNING.
12⅝ by 18⅝.

GATEWAY TO THE PRIORY, BRIDLINGTON, YORKS.
7¾ by 10¼. *In circulation.*

VIEW FROM RICHMOND HILL.
7⅛ by 10¼.

THE MOON RISING OVER MARSHY LAND (IN THE CAMPAGNA ?).
5 by $8\frac{3}{4}$.

STUDY OF TREES AT KNOCKHOLT, KENT.
$9\frac{1}{4}$ by $6\frac{1}{4}$.

SEASHORE SCENE, WITH WAVES ROLLING IN.
$7\frac{1}{4}$ by $10\frac{3}{4}$.

ROCKY CLIFFS SURMOUNTED BY TOWERS.
9 by $11\frac{1}{4}$.

LAKE OF ZUG—MIST RISING.
$8\frac{5}{8}$ by $10\frac{7}{8}$. *In circulation.*

LANDSCAPE WITH PINES AND POPLARS. View from a terrace.
5 by $9\frac{3}{4}$. *In circulation.*

SKETCH OF A CATHEDRAL IN A FRENCH (?) TOWN.
$5\frac{1}{4}$ by $7\frac{1}{4}$.

SKETCH OF A SUNSET EFFECT, NEAR A LAKE OR RIVER.
$5\frac{1}{8}$ by $7\frac{1}{8}$.

ROCKY CLIFFS AT THE EDGE OF A LAKE, WITH STEAMER IN TRANSIT.
5 by 7.

PORTION OF A LAKE BOUNDED BY MOUNTAINS, WITH ROCKS IN FOREGROUND.
$5\frac{1}{4}$ by $7\frac{1}{4}$. *In circulation.*

CONFLUENCE OF TWO RIVERS, EACH CROSSED BY A BRIDGE; BUILDINGS IN FOREGROUND.
$5\frac{1}{4}$ by 7. *In circulation.*

RIVER CROSSED BY A BRIDGE, WINDING THROUGH HILLY COUNTRY.
$5\frac{1}{4}$ by $7\frac{1}{4}$. *In circulation.*

SWISS RIVER SCENE, WITH BUILDINGS.
5 by $7\frac{1}{8}$.

FISHING BOATS RUNNING BEFORE THE BREEZE.
$5\frac{1}{16}$ by 7.

ALLINGTON CASTLE ON THE MEDWAY.
7 by 10. *In circulation.*

THE MORNING GUN—SEASCAPE.
$4\frac{15}{16}$ by $8\frac{7}{8}$.

VIEW OF A FRENCH TOWN.
$8\frac{9}{16}$ by $12\frac{5}{16}$.

THE ANGEL TROUBLING THE POOL.
$8\frac{3}{8}$ by $10\frac{3}{8}$.

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